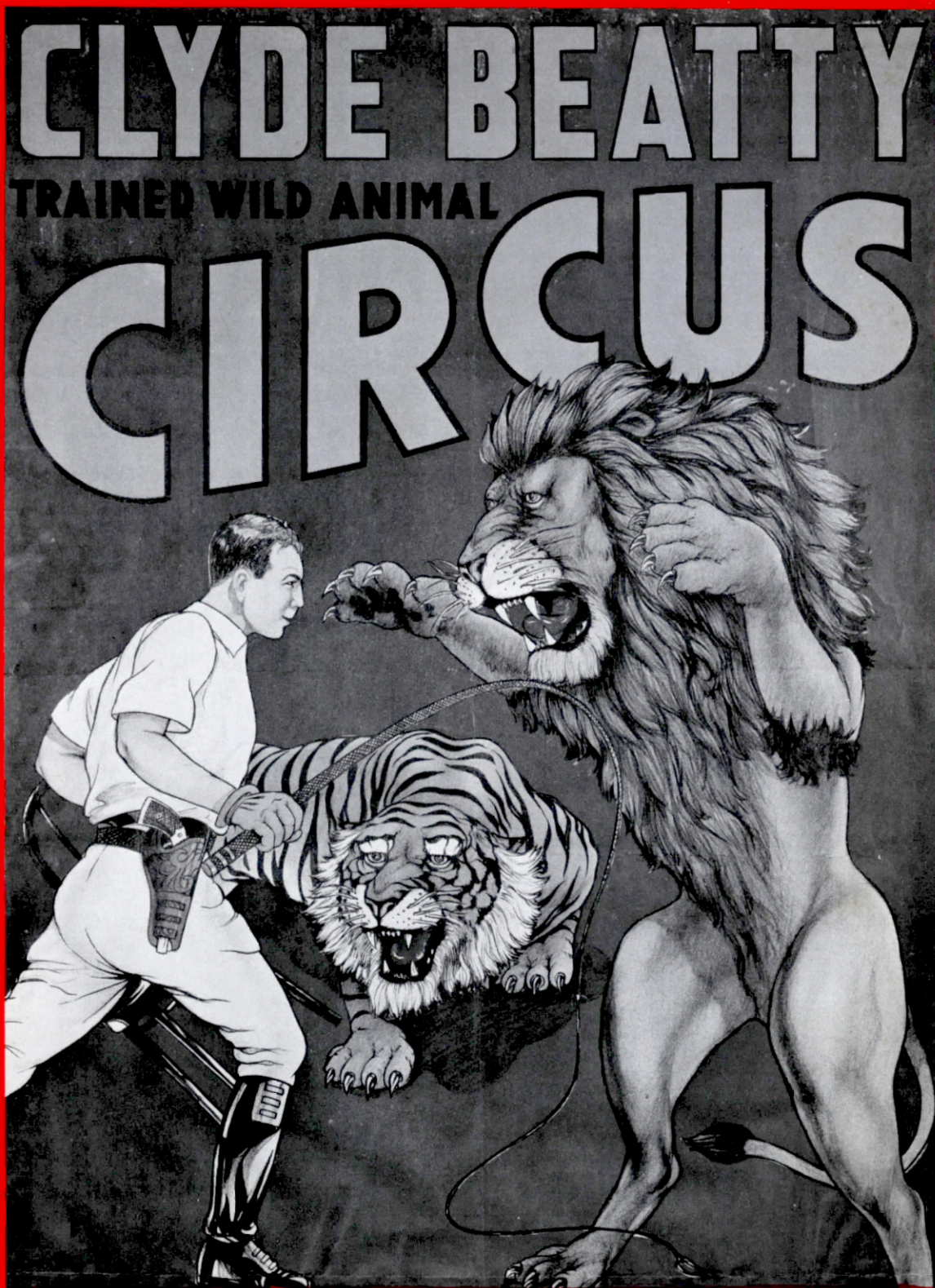


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**CLYDE BEATTY**  
TRAINED WILD ANIMAL  
**CIRCUS**

MAY-JUNE 1975

THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY





## THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

Vol. 19, No. 3

May-June 1975

Fred D. Pfening, Jr., Editor  
Joseph T. Bradbury Associate Editor

BANDWAGON, The Journal of the Circus Historical Society, Inc., is published bi-monthly. Publication, Advertising and Circulation office located at 2515 Dorset Rd., Columbus, Ohio 43221. Advertising rates: Full page \$40.00; Half page \$20.00; Quarter page \$12.00. Minimum ad \$8.00.

SUBSCRIPTION RATES: \$8.00 a year to members; \$9.00 to non-members in the United States; \$10.00 to members and non-members outside the United States. Single copies \$1.50 ea.

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### THIS MONTH'S COVER

Our cover this issue is in honor and memory of Forrest Dean Freeland, one of the truly great circus artists of all time.

Mr. Freeland died on May 29, 1975, at the age of 76, in Miami, Florida. His most recent art work was for the James Drew carnival, but in recent years he had drawn newspaper ads for Beatty-Cole, Hoxie Bros. Lewis Bros. and the Continental Circus. In the 1940's he designed special paper for Russell Bros. Pan-Pacific and Cronin Bros. circuses.

Freeland's most displayed designs were the Francis Brunn, Unis and Alzanas lithographs first used by Ringling Barnum in 1950. Thousands of these posters were used by the big one in following years. In 1958 he was commissioned to design a number of lithos for the Cristiani Bros. Circus, large numbers of these were also used. He drew all of the newspaper ads for the Cristiani show and later for Wallace Bros. and Cristiani-Wallace.

The lithograph on our cover was drawn

in 1948 and was one of three special bills made for the Clyde Beatty Circus. The other two were of Beatty with a full cage of cats and one of Harriet Beatty with the tiger riding an elephant.

Freeland had operated the Cooper & Dean Circus out of Detroit in 1931, and in 1945 headed the Al Dean Circus in California. The 1945 show featured the poodles Hanneford family, Tex Orton and the Canestrelli family.

The artwork of Forrest Freeland contributed greatly to the graphics of the American circus in the period from 1930 to 1975.

### CONVENTION CALL 1975

On August 1 and 2, 1975 the twenty-ninth convention of the Circus Historical Society will be convened at the Circus World Museum in Baraboo, Wisconsin. I would like to urge all the members to attend what has come to be a most interesting series of meetings since Past President Chang Reynolds introduced the present format of

concentrating convention activity on the presentation of papers on, and research of, circus history. The two morning sessions will be devoted to reading papers by those members who have them ready. There is no pre-planned order or no decision as to whose paper will be read. Anyone at the convention who wishes to give a paper has that privilege. We also allow time for discussion and for interesting additions by those in attendance. The more participation there is in these seminars, the more interesting they become.

Afternoon sessions are devoted to individual research into the archives of the Museum. Librarian Robert Parkinson and his staff have always been most helpful to those members wishing to add to their knowledge of circus lore. There is also a period, usually after dinner, when movies from the Museum collection are shown.

I would like to emphasize that there are no formalities observed at these conventions, no banquets, no speeches, no registration fee, only the undiluted and simple concentration on the history of the circus.

Stuart Thayer-President

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# MILLER BROS. 101 RANCH

## PART TWO

By Chang Reynolds

1927 to 1931

### 1927 Season

The 1927 season brought the first heavy blows to the 101 Ranch and all of its operations including the wild west show. Although the previous years had been marked by some erosion, it was not extremely noticeable until 1927 when several unfortunate events blasted the outfit.

Early in February it was announced that John F. O'Connell had been appointed General superintendent of the show. He had gained experience on the Buffalo Bill Show, Barnum & Bailey Circus, and had more recently worked on the Sells-Floto Circus for fifteen years. Sam Logan had left and gone to Peru the previous fall. There were other changes in staff, not too unusual in the profession, but perhaps significant on this show at this time. However, the real crusher came on the 21st of October when Colonel Joe C. Miller was found in his garage - a victim of carbon-monoxide gas poisoning. While the passing of the leader in the fall did not, of course, play any part in the tour of the show for the 1927 season, it was the key event of the year as far as the 101 Ranch was concerned. It especially had a strong impact on the wild west show since Col. Joe Miller was the one brother that believed in it, stayed with it constantly, and supervised it continually.

But to return to the opening days of the year, Whitey Cline took over the elephant herd and, since two baby elephants had been added during the previous summer months, he had a training job to complete. When the show opened for its preliminary

performances at Marland on April 23 and 24, it used the familiar spectacle entitled, for this year, "The Sun Goddess." The Ben Hamid Troupe was back, as were the Riding Hodgins, Swift's Zouaves, the Cossacks, Dan Dix and "Virgil," the elephants, Indians, cowboys, and clowns. The program was directed by George L. Myers while J.H. (Doc) Oyler still retained the kid show.

From Marland the Ranch outfit moved to St. Louis for a stand from April 26 through May 1, and then continued east playing towns in Indiana, Kentucky, and Ohio. At the end of May it was scheduled into Philadelphia for May 23-28, and then it moved into New England for six weeks including June 13-18 at Boston. From that point it headed west into New York State and Pennsylvania; then south for two-day stands at Washington, D.C., and Baltimore. After five more Pennsylvania towns it returned to the Mid-West. By the middle of September it had reached Iowa and, after playing several Nebraska and Kansas stands, it closed on October 5 at Oklahoma City. There was some opposition with the John Robinson Circus in May and it opened in Philadelphia two days after the Ringling-Barnum outfit had completed its week-long stand in that city. The Ranch Show performed before very sparse audiences for two

weeks in August, and ran into continual rain for four weeks from the middle of September until the end of the season. The show was sued for \$25,000 in September by a rider who had been injured the previous year in San Francisco. This was the first of a number of suits that would beleaguer the 101 Ranch organization until its demise. There had been a partial blowdown in Philadelphia; George L. Myers left at Fort Wayne, and the usual number of injuries to riders and workmen had occurred during the season. Albert Hodgini replaced Myers as equestrian director.

### 1928 Season

Early in February, 1928, the Miller Brothers 101 Ranch placed an advertisement in *Billboard*. Included with the list of items for sale was the statement that the property listed therein was surplus and in good condition and ready for use. It was also stated in bold type that "**THE 101 RANCH REAL WILD WEST SHOW HAS NOT BEEN SOLD**" and Miller Brothers have no intention of selling it. The show is not being reduced in size, but is being modernized in every department and will go out for the season 1928 bigger, better and grander than ever."

The surplus property listed:

- 2 60-ft. Stock Cars, Wood
- 2 70-ft. Flat Cars, wood
- 1 70-ft. Sleeping Car
- 5 60-ft. Flat Cars, wood
- 1 Steam Calliope, complete
- 1 Air Calliope, complete

The bannerline of the 1927 Ranch side show and indian village shows a banner featuring Lentini, the three legged man who died only a few months ago. All photos are from the Pfening collection unless otherwise credited.





- 1 18-ft. Baggage Wagon
- 1 13-ft. Baggage Wagon
- 2 15-ft. Tableau Wagons
- 1 13-ft. Cage
- 1 11-ft. Round Water Wagon, with sprinkler attachment
- 1 15-ft. Office and Ticket Wagon
- 1 Schooner Wagon
- 1 13-ft. Cook House Steam Wagon with Boiler complete
- 1 Stage Coach
- 750 ft. Grandstand Canopy; 36 ft. wide in 60 ft. sections.
- 750 ft. Grandstand Canopy; 42 ft. wide in 60 ft. sections
- 80 Blue Seat Stringers
- 2 Elephants
- 20 Seasoned Draft Horses and Harness
- 10 Buffaloes, circus broke
- 10 Longhorn Wild West Steers
- 6 Work Oxen, with yokes complete
- 1 25-K.W. Electric Light; generator and engine

To whom this property was sold at this time is unknown—indeed, if it, or any part of it, was sold in 1928. As mentioned, the calliopes were apparently reconstructed into one piece of equipment; the elephants apparently ended up with the American Circus Corporation.

Due to the passing of Colonel Joe C. Miller and some efforts to reorganize, the personnel of the staff suffered some changes in preparation for the 1928 tour. The executives were: George L. Miller, general manager; Fred Seymour, general superintendent; Joseph C. Miller, Jr., auditor; Eddie Vaughn; adjuter; H.C. Ingraham, director; and Mrs. J.T. Lynch, secretary.

The advance staff still included C.W. Finney, General Agent; F.J. Frink, Traffic Agent; Frank Braden, General Press Agent; Ora Parks, press agent; J.T. Lynch, 24-hr. agent; and Dave McKay, 24-hr. agent.

F.A. Gavin was superintendent of concessions and T.O. Manning was Treasurer. Buck Roger was in charge of banners. Bernard Head was hired from Hagenbeck-Wal-

The old Barnum ticket wagon, covered with canvas is shown on a loaded flat car in 1927. McClintock Collection.

## CORRECTION

It was bound to happen sometime, the Editor made a serious mistake in calling the train unloading scene at the bottom of page three of the March–April BANDWAGON, 101 Ranch.

This photo is actually the Al G. Barnes Circus. The photo was taken by Walker Morris on Sept. 24, 1924 in Roseburg, Oregon. The eagle eyes of a number of our readers caught the error and so advised us.

lace and placed in charge of the ticket department. Ed Lacy was the superintendent of the big top canvas and Steve Finn was boss hostler. Happy Price became trainmaster; Bill Bush in charge of the trucks; and M.S. Lester in charge of the cookhouse. William Summerville had the props and Wallie Champion was boss of the light department. Ferris "Whitie" Cline had Blackie Murray as his assistant with the elephants.

Clowns with the show were Billy Lorette, Abe Goldstein, Grady Smith, and George Mitchell.

Cowgirls were Selma Zimmerman (champion rifle shot who also presented the elephant act), Marie Brown, Neta Reynolds, Mrs. Jack Wolfe, Okey Frasier, Mary Bordwell, Maxine Hanegan, Mrs. Bill Penny, Velsa Lemley, Grace Runyan, Claire Belcher, Jackie Miller, Myrtle Payne, and Lillie Stuart.

Cowboys were Jack Brown (Head Cowboy), Jack Wright, Lynn Huskey, Jack Wolf, Pete Workman, Harry Stauffer, Guy Dodgin, Vern Goodrich, Steve Arpan, Bill Penny, Fred Carter, Walter Heacock, Bill McBride, Walter Payne, Kenneth Williams, Sam Stuart, Buff Brady, Leonard and Leo Murray, Jack Massey, Joe Orr, Buddie Kemp, George Penny, Jr., Blaine Warren, Ralph Clark, Jr., Joe Berrara, Herminio Arango, Rodolfo Rodriguez, and Jose De Anda. Bill Penny was superintendent of the Indian group which contained about fifty men, women, and children.

Captain W.C. Sharp was in charge of

menage and the military display. The Cowboy Band of sixteen members was led by William Fowler. The Zouaves and Cossacks were in charge of Captain R.V. Swift and Soutlon Chakmanoff, respectively. Doc Oyler's Side-Show featured O.R. Williams, giant; Prince Elmer and Princess Valetta, midgets; Mrs. Julia Paden, fat girl; Joseph Potter, dwarf; several musicians and dancers, Hawaiians, and Walter E. Mason and his band of fifteen men.

The performance opened with the Spectacle, "Julius Caesar," designed and produced by Albert Hodgini who had taken over as arena director for the show after George L. Myers left the year before. When Myers returned in 1928 he was placed in charge of inside tickets.

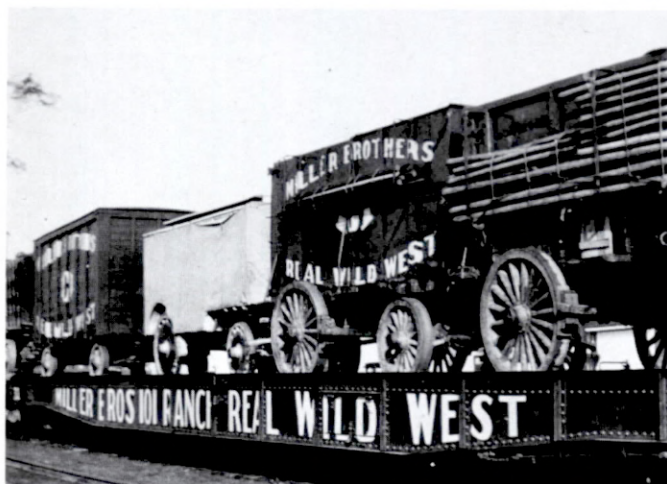
The Number 2 event was the Zouave drill under the direction of Captain Swift. (Author's aside: I saw this performance of the Ranch Show in Rochester, N.Y., this season and one of the events that has always remained with me is the sight of this drill team; especially the wall scaling.)

Coming on as Number 3 display was the Pony Express. It was presented by Dick Stokes and Jack Brown. Mrs. Jack Wolf, Vern Goodrich, Dick Stokes, Jack Wolf, Lynn Huskey, and Joe Berrara were scheduled in the roping event for Display 4. It featured Berrara's four and six-horse catches and Jack Wolf spinning his 75-feet of rope on horseback.

Captain Sharp and the high-school horses were event Number 5 and the high-jumping horses followed them in the sixth display. In the Fifth number were Harriet, Elinore and Betty Hodgini, Selma Zimmerman, Marie Brown, Valeria Lemley, Mary Bordwell, Flossie Roark, Maxine Hanegan, Hazel Clements, and Opal Harwood. Also featured were Dan Dix and "Virgil," assisted by Billy Lorette, and Madame Hodgini on her dancing horses. The high-jumpers were ridden by Vern Goodrich, Dick Stokes, and Frank Guskey.

Number 7 was the Cossacks led by Chak-

The wood sleepers of the Ranch train in 1927 were typical of those on circuses of the 1920s. Photo taken in Portsmouth, N.H., June 11, 1927.





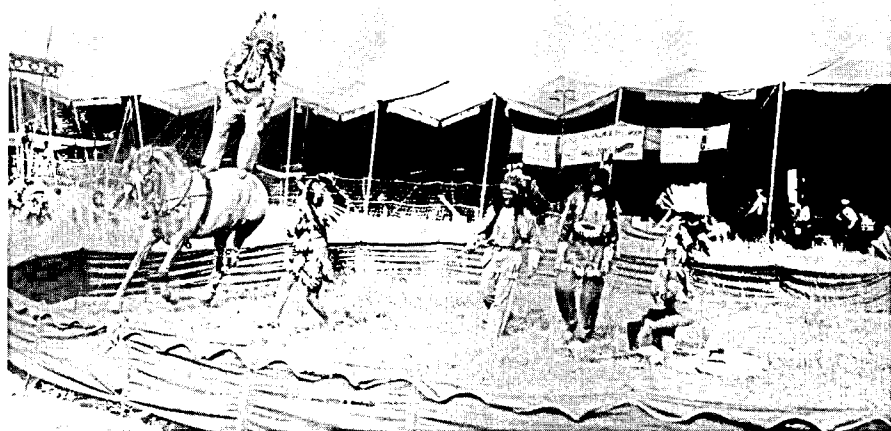


The National Printing & Engraving Company, Chicago, Illinois, produced lithographs for the Miller Bros. and Arlington 101 Ranch Wild West. When the show was revived in 1925 the Millers returned to National for their paper.

Very little, if any, stock paper was used

by the Ranch during the 1925 to 1931 period. This selection of special designs are all from the National firm. Many were made up for the first season of 1925. Some additional styles were made up to feature acts appearing with the show in later seasons. All Ranch lithos are from the Pfening collection.





The Albert Hodgini family riding act is shown in a canvas ring, with the canopy canvas over the seats in the background.

manoff and Number 8 brought out the Deadwood-Ponca City stage coach. The clowns closed this number and the Concert Announcement followed.

Display Number 10, featuring Russian vs. American teams, was a polo contest. The elephant act with Whitie Cline and Selma Zimmerman was Number 11. The introduction of Rough Riders of the World, horsemen from all nations, was the next event. Steer riding followed that colorful display and Fred Carter, Lynn Huskey, Pete Workman, Guy Dodgin, Mark Hughes, Homer Roark, and Bill Urban were the participants.

The Buffalo Hunt with the Indians in pursuit of the wild cattle came on for Display 14 and the second Concert Announcement followed with Theodore Govorchin, wrestler, being introduced.

A medley of knife throwing, fire juggling shooting, and Indian dances made up Display 16. Albert, Harriet, Elinor, and Berty Hodgini, Cardinal, Scott, and many of the Indians were involved with this event. It was followed by Ted Lewis and Selma Zimmerman in various feats of rifle and revolver shooting.

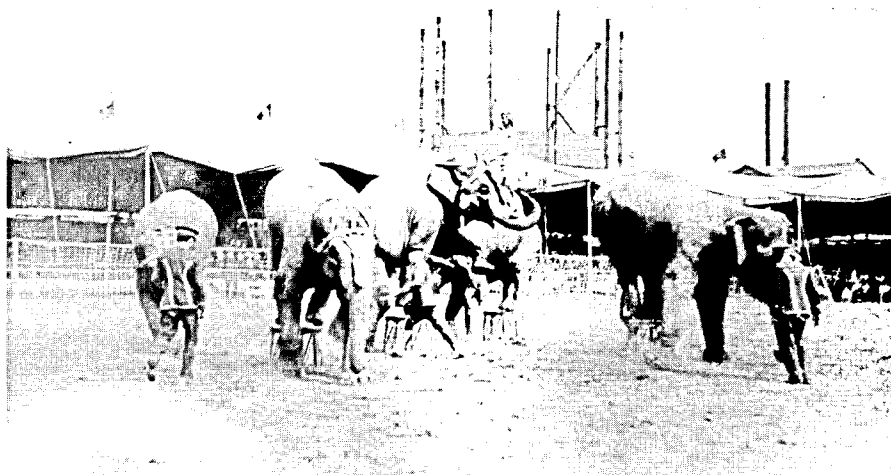
Trick riding and bucking horses were the 18th and 19th Displays. Grace Runyan, Mary Bordwell, Harriet Hodgini, Valeria Lemly, Claire Belcher, Neta Reynolds, Dick Stokes, Vern Goodrich, Bill Penny, Jr., Jack Wolf, Harry Stauffer, and Kenneth

Williams were the riders. Among the bronc busters were Jack Brown, Pete Workman, Fred Carter, Harry Stauffer, Guy Dodgin, Mark Hughes, Homer Roark, Steve Arpan, Walter Payne, Bill Urban, Bill McBride, Mary Bordwell, Claire Belcher, and Grace Runyan.

As usual the performance concluded with the attack upon the wagon train and the rescue of its personnel by the cowboys.

The 101 Ranch Real Wild West was scheduled to open the 1928 season on April 21 and 22 at Marland, Oklahoma. However, it began to rain in torrents on Saturday at noon and continued the downpour throughout the weekend. Both days at the Ranch were cancelled and money was refunded to the ticket holders. On Monday night, the 23rd, it opened in Kansas City to a large crowd that required extra seats. Tuesday, the afternoon show drew a great attendance. The parade at nine that morning was credited with stimulating the interest of the townspeople. Two additional dates in the

The Ranch elephants are shown with trainer Whitie Cline and Selma Zimmerman in 1927.



state were made before the three-day St. Louis stand.

Two more dates and mud at the second one delayed the loading for so long that the train was late in arriving at Paducah, Ky., on May 3. The delay plus the soaked condition of the Paducah lot made one performance the only possibility. Two Indiana stands followed and then the Ranch Show was in Ohio for a week. The next week was filled with dates in Pennsylvania and West Virginia and then the show moved to Philadelphia for the entire fifth week. The sixth week was spent at Brooklyn, New York.

The patrons at Philadelphia had rested a week between the Ringling-Barnum Circus (May 7-12) and the Ranch Show (May 21-26), and the Brooklynites had the same opportunity as the two outfits had the same interval between them at that spot. These two shows did not oppose each other again until late in the season, but the Ranch Show did operate close to Sells-Floto during the spring.

New Jersey dates filled the seventh week and the two-day stands at Washington and Baltimore comprised the biggest part of week eight. The wild west show then moved into Boston for the week of June 18-23. It remained in the New England states for a month, before it played Albany, N.Y., and then headed south along the Hudson for a big date in New York City. Isaac Marcks described the entry of the Miller Bros. 101 Ranch Wild West Show into Pittsfield, Mass. on July 19 as follows:

"Miller Bros. arrived here from Springfield at 10:15 a.m. in one train of 23 cars: 10 flats, 7 horse cars, 6 sleepers, 36 wagons, 6 trucks. All was unloaded about one p.m. with the parade at two and the show at 4 p.m., with the night show at 8 p.m. The parade had 26 units: 13 wagons, 12 oxen, 9 steers, 16 buffalo, 5 camels, and 6 elephants.

"Baggage wagons and cars are yellow; tabs and trucks are red. Stake driver, 2 electric light plants, ticket wagon, heavy truck, and 4 Mack trucks. Wagon pit show-ape or gorilla.

"Two good shows to fair crowds. The cookhouse and horse tents came down at 6 p.m., side-show down at 9 p.m., the big show was loaded at 11:30 p.m. and on the cars by 12:30 a.m., when they left for Albany, N.Y."

It will be noted from the above description that the 101 Ranch Show was considerably smaller on this visit to Pittsfield, than it had been in previous years. In early May it had been noted in *Billboard* that "By systematizing the work, consolidating departments, and putting better coordination into effect, the 101 Ranch Show this year has a more efficient organization with about 100 men less than last year." Those words could also have meant that the show was hurting within three years after it had opened and had been cut down as far as equipment was concerned. It should be noted that Abe Goldstein, Billy Lorette, and Ben Hamid's troupe had left before the big New York City stand. When the Ben Hamid group joined is not noted but they



were not included as part of the Kansas City program. John Agee's trained horses and bull replaced them for the New York stand. During the 15-day engagement in New York City, the horse of Captain Sharp fell on that rider and broke his arm. The Captain left the show for Marland.

Although the long stand in Gotham was a reported success, the outfit had difficulties getting out of town. Due to railroad delays it did not leave New York until 6:30 a.m. and it arrived in Kingston, the Monday town, at 12:30 p.m. It was raining hard and the show blew the afternoon performance. It continued to rain all night and the Tuesday stand at Amsterdam was side-walled on a very muddy lot. The afternoon show started at 4:30 and, after the evening performance, all jacks, seat planks, stringers, and other equipment had to be carried to the streets before it could be loaded in the wagons. Utica, Watertown, Syracuse, and Rochester were the stands for the rest of the week. The author often wondered why he had not seen this parade at that Rochester stand but found during this research that it had stopped parading after the New York City stand and did not resume that event until the show reached Olean two days later. Several Ohio dates were made before the arrival in Detroit for a four-day stand during week number nineteen. It moved through Indiana, Ohio again, Kentucky, and Tennessee to finish the month of August and begin September. The run from Chattanooga to Memphis was made on Sunday, September 16, and the show did not reach its destination until 2 a.m. on Monday morning. At Sheffield, Alabama, it laid over for six and one-half hours to unload, and feed and water the stock. After playing Memphis, it moved into Arkansas and then completed the 22nd week with two stands in Texas—Paris and Dallas. It arrived in the latter city two days before the Ringling-Barnum Circus.

The 101 Ranch Real Wild West Show completed its 1928 tour by playing three Texas stands and then Shawnee and Marland, Oklahoma, on September 29 and 30. That the year was less than successful financially can not be doubted. George L. Miller had his hands full trying to manage the show, and at the same time, trying to supervise the business efforts at the ranch in Oklahoma. He was on and off the show all season long; or, to put it another way, he was absent from the ranch for long periods from April to October. He was trying to cover both operations, and, in all probability, finding it difficult to be successful at either task, Zack Miller was on the show part of the time, at the ranch in Florida part of the time, and in Oklahoma some of the time. Joseph C. Miller, Jr., and George W. Miller, Jr., were trying their best to learn the business but it had been suddenly thrust upon them without much chance to prepare for it.

#### 1929 Season

This year was marked by the crowning blows to the 101 Ranch. Not just the Wild West Show, but the total ranch operation



The giant Pawnee Bill bandwagon, carrying the big show band was a feature of the 1927 parade. Photo taken in St. Louis, Mo.

was struck by two paralyzing situations—in February and in October.

The February blast came with the death of George L. Miller, the keen-sensed, business manager of the organization. He had just returned from a trip to his oil holdings in Texas and, near Ponca City on a sleety, cold day, his car ran off the road. Miller lay pinned under his automobile for two hours during that freezing night before help arrived and started him to the hospital. He died before arriving there. The October blow, of course, was the arrival of the world's greatest economic depression. Agricultural goods sold for nothing and livestock brought its lowest price ever. The Millers (Zack, George W., Jr. and Joe C., Jr.) estimated the depression as only temporary—as did many others including the nation's leaders—so they secured a mortgage for over half a million dollars. The economic picture remained gloomy, and in 1930, the ranch operations had another loss. There was plenty of grain, hay, oil, and beef on the ranch but no mar-

The John Bull bandwagon carried the side show band. This photo was also taken in St. Louis in 1927.



ket; and the Millers needed cash. But to return to 1929:

The 1929 staff was headed by Col. Zack T. Miller, General Manager; Joseph C. Miller, Jr., Business Manager; George W. Miller, Jr., Associate Manager. T.O. Manning was Treasurer, R.M. Harvey was the General Agent, and A.M. Eversole, Purchasing Agent. Eddie Vaughn, Legal Adjuster, Frank Gavin, Supt. of Concessions, and Fred Seymour, General Supt. were familiar names to followers of the show. Harry Earl, George Mendelsohn, Edward Beck, H. Truby Baldwin were members of the Press Staff. Jack Bell was Musical Director in place of Wm. B. Fowler and George L. Myers was again the Arena Director. J.H. (Doc) Oyler was the Supt. of Side-Shows.

The show left Marland on March 21 for Kansas City where it again opened the season with a stand from March 23 to 30. Another long stand was made from March 31 to April 21 in Chicago, Illinois, at the Stadium on West Madison Street, while the Sells-Floto Circus was also making its opening in the Windy City at the Coliseum. From Chicago the Ranch Show went to Detroit for seven days, April 22 through 28.

Meanwhile, the canvas canopy was erected on the lot at Findley, Ohio. The baggage stock was also on the lot and the cookhouse was open before the performers and their stock left Detroit. However, a strong



wind, that at times reached gale force, blew down some of the canvas and caused some of the blues to fall. In spite of the wreckage both shows were presented at Findley, Muncie, Indiana, was the next stand and there was opposition with the John Robinson Circus which was due in the following Tuesday. Bellefontaine, Ohio, was the Wednesday town, and Springfield was the Thursday stand and the worst of the entire season. Rain was falling as the train arrived and, even though the temperature was falling and the lot was muddy, a fine afternoon business was recorded. However, between shows the wind began to blow, it grew colder, and the rain changed to snow. By nine-o'clock the performers were numb and the audience was frozen as it watched the snow-covered cowpokes work in the swirling sleet. Horses and cattle slipped and fell and the canvas on the covered wagon wouldn't even burn. It was impossible to move the show off the lot and it was still in town at eight o'clock on the 3rd. The Newark stand was cancelled and the show struggled on to Massillon.

The show moved on through Ohio and into Pennsylvania and New York where it ran into some opposition from the Hagenbeck-Wallace Circus. When it reached Elmira, N.Y., and later in Pennsylvania again, it was separated by only one day from the Sells-Floto Circus. At Pottsville, Pa., Cowboy Curley Spencer was fatally injured in the act where the horse thief is apprehended. His horse collided with that ridden by Joe Dunn and both animals and riders were thrown to the ground. Dunn fell clear but Spencer's mount fell on him with tragic results. The accident climaxed an unfortunate day. During the morning several sections of blue seats had blown down in a strong gale. This was the first accident of any consequence on the show since the Kansas City date where bronc rider J.D. West was tossed and broke his jaw. Two days later in the rain at York, Pa., Joe Dunn broke his arm while riding a steer during the night performance. It just wasn't his week. Homer Lee, the bandmaster at the time, left at York and Jack Bell took over that position.

Four days later Adolph Lehman shot George Thomas, groom in charge of the steers and bison. Thomas died and Lehman, who was Col. Zack Miller's private attendant, was sentenced to prison. Three more stands removed the show from its unhappy Pennsylvania tour and it went into Brooklyn for a week.



Col. Zack T. Miller was general manager of the Ranch in 1929. He is shown here dressed for a performance.

On June 3 it was back to the daily moves again and at Oneonta and Binghamton Captain Fox and the men of the New York State Police rough riding troupe took over for the show's trick riders for two days. Two days were spent in Vermont and at the second, Burlington, one of the light plants burned up. The flames also consumed some the guy ropes of the canopy. The lights in the arena blanked out, but the show continued as the load was shifted to the second light wagon. The show then returned to New York State and on into Pennsylvania where, at Oil City, Mildred Miller, recently joined from the Sparks Show, was injured while practicing "Cossack drags." Her foot slipped, and she was dragged (not like a Cossack) for 150 ft. by her wildly rushing horse before she got him halted. Most of that week was spent in Ohio and it was soon in Indiana where Mugivan and Bowers were visitors at Huntington. Then came Michigan

This great stand of banners advertised the Yankee Stadium stand the Ranch played in New York City from July 22 to August 5, 1928.



where Jack Hoxie joined at Pontiac and brought with him his leading lady, Dixie Starr; his horse "Scout"; his famous dog "Bunk"; and the man who impersonated the villain, Bert De Mark. Also joining the show at this stand were Chief Clear Sky and the Lunsford Wild West Group - Red, Renne and PeeWee.

The week of July 8 was marked by a number of late arrivals at Port Huron, Bay City, Owasso, and Muskegan. Benton Harbor was the Friday town and the show was early. It played Michigan City, Indiana, on Saturday. While going through the yards at Chicago, the train stopped at Addison Avenue. Chief Watson, assistant train master, swung off the platform just as a freight was passing on the track next to the rails on which the show train stood. He did not notice a protruding door. It struck him and he was killed. This was the third death in fourteen weeks on this show.

The week of July 15-20 had the 101 Ranch Show scheduled to jump from Waukegan (Monday's town) 148 miles to Appleton, Wisconsin, for the Tuesday stand. With its record of late arrivals it was a surprise to all to arrive on time. This date was followed by Green Bay, Menominee, Escanaba and Sault Ste. Marie. There was opposition all along this route from the Hagenbeck-Wallace Circus and, in fact, the circus left the lot in Menominee only a few hours before the Ranch Show arrived.

During the last full week of July the Ranch outfit played Calumet, Ishpeming, Iron Mountain, and Ironwood, (all Michigan), and concluded the week at Ashland and Superior, Wisconsin. At Iron Mountain the air brakes were not set on the sleepers after the engine was cut off and the sleepers coasted down a slight grade and smashed into a string of flats. Several people were injured including Captain Seymour and Jack Hoxie. Stephen Sobel, in the privilege car, and George Wolcott were both seriously burned by hot coffee and were taken to the hospital. Two cars had to go to the repair shops.

A week of stands in Minnesota previewed an entry into South Dakota. Here it ran into another Corporation show for opposition; this time, Sells-Floto. Court writs were served after the usual opposition brigade skirmishes and battles. Sells-Floto followed the 101 Ranch Show into Sioux Falls by a day. After a full week of towns in that state, the wild west outfit jumped back east 239 miles to Austin, Minnesota, for a Monday date, and then went into Wisconsin again for six stands. At Oshkosh, which gave turnaways at both performances, Hoxie's feature horse, the Golden Stallion, was injured and was sent to Marland, Oklahoma.

Dates in Illinois, Iowa, Indiana, and Kentucky came next and on September 2 the Ranch Show was in Nashville, Tennessee. Then came the move to Alabama and Georgia which brought the show onto the route of the John Robinson Circus which had been in Nashville only a few days prior to the date of the wild west show. At Columbus, Georgia, the Robinson Show made a stand on September 3 with the Miller Bros. outfit in the same town on the





6th. The 101 Ranch was seven days behind the Robinson Show at Atlanta, and one day ahead of it at Augusta. After all this confusion the wild west production turned north into South Carolina, North Carolina, and Virginia. The John Robinson show was two days ahead in North Carolina but eased the conflict by jumping north to Trenton to play the New Jersey State Fair for a week, and followed that with a week-long stand at Richmond at the Virginia State Fair.

While the Robinson Show was out of the picture the Ranch outfit continued its tour of North and South Carolina, and then moved into Florida for one date at Jacksonville; returned to Georgia for two stands, and then went into Alabama to conclude the week that began on October 7. The 110-mile run from Jacksonville to Valdosta was prolonged since the tracks had been eliminated by flood waters and new ones had to be laid ahead of the show train. At Troy, Alabama, Joe Fleeger misjudged the distance between the wheels of the stage and the Zouave wall as he drove the vehicle out of the pad room. The repairs to the wall were easier to make than those to George L. Myers who was standing upon it. The arena director went to the hospital for his mending.

As October reached the mid-point, the 101 Ranch Show headed rapidly west. Stands were made in Mississippi, Louisiana, and Texas, before the final stand at Marland on October 27. However, the touring season had not quite closed down since a unit was sent to play in Boston in mid-November, and in New York City in late November and early December. It then moved to St. Louis for a stand from December 5 to 17. This post-season tour involved the performing personnel, some of the staff, riding stock, steers, bison, and attendants and grooms, as well as some equipment such as the stage coach and covered wagon.

### 1930 Season

The month of April 1930 was marked by two announcements from the headquarters of the 101 Ranch at Marland. The first simply indicated that the show would enter

**E.J. Kelty appeared on the Ranch lot in Brooklyn, N.Y. on May 30, 1929 and photographed the show personnel.**

the tenting season with some new equipment which included special scenery, a larger tent, a new dining top, and new side-show banners. The color, blended throughout the equipment and canvas, was to be orange and green.

The second announcement, was much stronger, to the effect that Zack Miller had commenced law suits in Natchez, Mississippi, against Tom Mix and against John Ringling and the Sells-Floto Circus. These suits were also pressed in Kansas City and Erie, Pennsylvania. The suit against Mix was brought on by the fact that the movie star was alleged to have signed with the 101 Ranch Show but had instead joined the Sells-Floto Circus. As noted, Jack Hoxie had joined the Ranch Show to provide it with a western movie personality. The difficulty accruing from this event was that Hoxie had agreed to join another circus. The result was that the Millers were sued for \$200,000 for inducing Hoxie to break an alleged contract. This came at a time when the Millers could ill afford a suit for any amount due to the loan involvements on the 101 Ranch property.

The suit against the Ringling Bros., Sells-Floto, etc. was more involved. It stated that Sells-Floto, Ringling Brothers, Barnum & Bailey, and their several associated circuses were alleged to have conspired to create a monopoly in the circus business in the United States to the detriment of the 101 Ranch Show. Since these suits did not appear in the courts until 1931, there was no direct stress from them upon the Miller or 101 Ranch interests at this time. It should be noted, however, that creditors were also pressing in 1930 to make some adjustment on the huge loans that had been made on the 101 Ranch property to keep that institution operating. Indeed, the future was not bright for Colonel Zack Miller and his nephews.

Meanwhile, the Ranch Show opened at Marland on April 20, a Sunday. It gave a fine parade and it was reported to be the

best performance since the 1925 edition. Accompanying it was an automobile display. The opening spectacle, produced by George L. Myers, arena director, was entitled, "The Circus Maximus Under the Reign of Julius Caesar." The title has been shortened in the literature to "Julius Caesar" or, sometimes, "Circus Maximus." Among the features was the 101 Ranch "Romanette Ballet" (40 dancing girls in Roman costumes); chariot and Roman Standing races by Roland Hunter, Bill Keene, and Mary Cardinal; and the Oriental Dance by Miss Etta Germain on the back of an elephant.

Display 2 was Captain Swift and the military Zouaves, and number 3 brought out the wild-riding Cossacks with Ted Elder furnishing some extra thrills.

Display 4 was a new act — the Rassmussens, European Trampoline Wonders; and then came Grady Smith and his comedy mule; followed by the High Jumping Horses. Roland Hunter was the feature (he stood on his head and horse jumped over him.)

Then came the elephant act with Captain Earl Murray and Selma Zimmerman. The Rassmussens returned in Display 8 to do a double somersault over two autos from the ground and other great feats of leaping. The Wild West was introduced at this point — Colonel Zack Miller, Jack Hoxie, and Dixie Starr of Universal Pictures. Hoxie made his appearance riding "Scout" with "Bunk" racing beside the galloping horse.

The tenth display pictured the hold-up and robbery of the stage coach and was followed by steer wrestling. Wild steer riding was next and then "Suicide" Ted Elder made his famous leap. He stood erect on two horses that jumped over an automobile.

Then the Indians hunting the bison and the sharpshooting of Jack Webb, Stack Lee, and Selma Zimmerman built the enthusiasm of the audience to the Trick and Fancy Roping by Joe Berrara, Jack Webb, Jack Wright, Kenneth Williams, and Vern Goodrich.

Display 17 was the Indian dances with the Washington Trio and Pocahontas Indian Ballet as features. Trick and Fancy Riding, starring Ted Elder, was next and Number 19 brought out the bronc riders. Display 20 closed the show and as usual featured the



covered wagon. The announcement indicated that this was "an expression of Pioneer Days in Happy Hickory Canyon."

The concert consumed thirty minutes with Jack Hoxie and his Motion Picture Company. Perhaps a comment should be made concerning this type of presentation since it sounds very dull and out of place to a world whose diet is television spectacles. However, before the days of the tube and modern radio, motion pictures had a tremendous impact upon the people of the United States. This son of a rural environment can remember, as will many others, the joy and thrill of Tom Mix and "Tony", Jack Hoxie and "Scout", Buck Jones, Tim McCoy, Ken Maynard, and, even Hoot Gibson, William Farnum, and William S. Hart—to mention only a few. And indeed, it was a thrill to see at first-hand, living and breathing, a man who had become so very familiar on a silver screen in a darkened theatre.

The show's general agent in 1930 was R.M. Harvey. Fred Seymour was Superintendent and Eddie Vaughn was legal adjuster. Doc Oyler was still in charge of the Side-Show and Jack Bell was director of the band.

After Marland, the Ranch Show moved into Kansas for four dates and Missouri was next with another four, including St. Louis, and then it went into Illinois. It rolled on east with stands in West Virginia, and Maryland, and into Pennsylvania on May 10. It played Philadelphia from May 12-17. The last weeks of May were spent in the same region with Atlantic City and other New Jersey dates filling the rest of the month. This route had brought the 101 Ranch Show into contact with Ringling-Barnum again. The Sarasota based circus went into Philadelphia May 19-24, just after the Ranch Show completed its engagement in the city. The Ranch was ahead of Ringling-Barnum at Newark, and at Wilmington, but not at Atlantic City, since that show made that town on May 30 while the Ranch Show didn't arrive until the 31st.

After a two-day stand at Paterson, N.J., the 101 Ranch Show began a route in New England and then returned to New York

MILLER BROS.  
101 Ranch-Real Wild West  
PRESENTS  
**JACK HOXIE**  
(IN PERSON)  
AND HIS HOLLYWOOD  
MOTION PICTURE COMPANY  
IN THE  
**BIG AFTER SHOW**  
Immediately following the main performance. A show to itself—30 minutes of studio entertainments. Your only opportunity to hear and see JACK HOXIE in action.  
**25c**  
**Wait for the Big After Show**  
Occupy Chairs in the Grand Stand  
NO EXTRA CHARGE



Jack Hoxie was a feature of the show during the 1930 season. This is the cover of a program for the after show concert. Hoxie and his company presented a show titled "On The Rio Grande."

State to play two-day stands at Jackson Heights-Flushing, Forest Hills, and three days at Brooklyn. The only death on the show this season occurred at Forest Hills. Ed Williams was not visible as he slept in the grass and one of the trucks ran over him. It was in Camden on July 1 where only the afternoon show was given since a heavy rain made the night performance impossible.

Then the show headed west through Pennsylvania (six dates) and into Ohio where it played another half-dozen towns. At this time Ted Elder was out of the performance and in the hospital at Columbus with a possibility of pneumonia. Billy Keen

This string of loaded flat cars is shown in Beloit, Wis., on July 23, 1930. Photo by Charles Kitto.

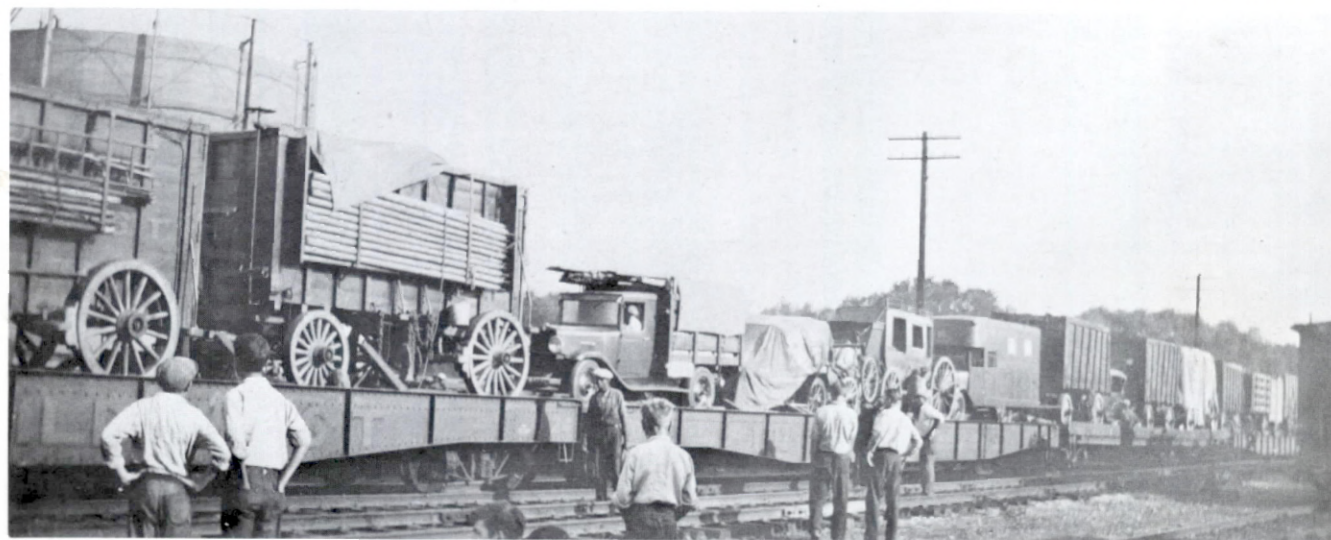
took over his acts. At Uniontown, Pa., on July 9, the mayor refused permission for the show's wagons to use the streets and also tried to prevent the parade from taking place. All this was negated by the work of Eddie Vaughn who received help from the city council. A poor railroad move made the run to Steubenville, Ohio, the next stand, take ten hours. The show got in at noon with a mile haul to the lot and the afternoon performance was given at five p.m.

The Ohio stands were followed by two towns in Indiana; seven in Wisconsin; and five in Minnesota. After the last Minnesota stand - Winona, on August 3, the 101 Ranch Show moved to Prairie du Chien, Wisconsin, gave two performances and called it a season. The show was shipped to Marland from that point.

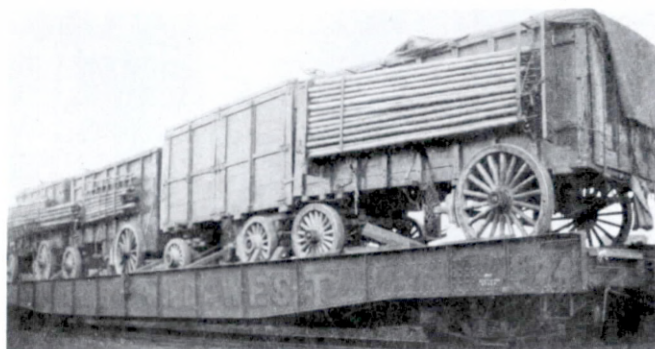
Several reasons were given as an answer to the early closing. The nation's financial slump was probably the chief concern. About one-third of the show's staff, half of the Indians, ten bandsmen, and some of the cowboys left at Madison, Wisconsin, on July 21. It was reported that the 101 Ranch Show and the Sparks Circus had cut admission to twenty-five cents for children and fifty cents for adults at many towns for the afternoon performance. The Downie Show also cut to a quarter for reserves and fifteen cents for the side-show.

A real billing hassle developed between the 101 Ranch crew and the Sells-Floto men at Minneapolis at the end of July and then between the Robbins Circus advance and the Ranch brigade in Illinois. That the competition for business was intense there is no doubt, and the early demise of the Ranch Show in 1930 can be attributed to the depression, and very stiff competition for the little entertainment money that was available.

It should be stated, however, that the Miller Bros. 101 Real Wild West Show was not the only show to fold early and head for the barn in 1930. The Christy Bros. Circus closed suddenly at Greeley, Colorado, on July 7. The Cole Show closed at Scottsville, New York, on Labor Day, and the John Robinson Circus folded on September







A group of baggage wagons are shown on the Ranch train during the 1930 season. Jay Beardsley Collection.

5 at Lincoln, Nebraska. Sells-Floto Circus stayed open until September 29 and then shut its doors at Nashville, Tennessee, and Sparks Circus closed at Miami, Florida, on September 22. Ketrow Show closed at New Harmony, Indiana, on September 27.

Colonel Zack Miller promised that the show would be re-organized, but to 20 cars, and take to the road again that year. The route he expected to play would include towns in the Southwest and on the Pacific Coast. Needless to say this did not occur. Better thinking prevailed and then, too, he was beset by affairs at the Ranch.

### 1931 Season

Just why the 101 Ranch Real Wild West Show went back on the road in 1931 is difficult to understand. There is no doubt that Colonel Zack Miller and his nephews were besieged on all fronts by creditors and during the year they were in a desperate fight to save some part of the 101 Ranch property. In all probability, Zack Miller hoped to rekindle the interest of some circus proprietor who would buy the show. This deal, if it could be made, would bring in funds that could be used, perhaps, to rescue the Ranch. The American Circus Corporation had shown an interest in purchasing the wild west show beginning with the 1925 season but it now was in the hands of the Ringling brothers and there must have been some doubt that John Ringling desired to add wild west property to his circus empire at this time.

Thus in the spring of 1931 Miller was faced with notes that were due on the ranch property; troubles in his domestic life; heirs of Joe C. and George L. dissatisfied with his management of the ranch; the Ringling-Barnum and Tom Mix suits scheduled in the courts; creditors unwilling to renew or extend loans because of these factors; and a mortgage on the show. The whole business had the possibility, indeed the probability, of a grave disaster, but Colonel Zack Miller determined to fight his way out of it. That he lost in no way beclouds the magnificent struggle that he made to retain ownership of the 101 Ranch. His first move, to quiet

rumors that had persisted since early the previous fall, was to announce in February that the Ranch Show would tour under his personal direction.

In April, his lawyers filed suit in Federal Court in Chicago on behalf of Colonel Zack Miller against Sells-Floto Circus and other Ringling interests. Miller charged restraint of trade; the inducement of Tom Mix to break his contract with the Ranch Show; false propaganda concerning Miller's financial status; and mutilation of paper; and causing the Ranch Show to lose \$350,000 in 1930. Miller asked for \$1,040,000, of which \$400,000 was for the loss of the Mix services; \$350,000 for the financial loss; \$90,000 for property damage; and \$200,000 for impaired credit.

Suits had also been started against Tom Mix; in Natchez, Miss., for \$50,000 for liable, and in Erie, Pa., for \$245,000 for judge ruled against Miller in the Natchez suit.

Meanwhile, Charles T. Bouleware, with many years of experience on the Sells-Floto Circus, was hired and given the management and control of the 101 Ranch Show. Col.

Capt. Swift's Zouaves were with the show many years. They are shown here scaling a wall. Frank Pouska Collection.



The large stake driver used by the Ranch in 1930 is similar to those on the Corporation circuses of the 1920s. Jay Beardsley Collection.

Zack Miller remained at Marland to more closely supervise the ranch operations while Bouleware was to run the show on a salary. R.M. Harvey was the general agent and railroad contractor and Fred Seymour remained as the general superintendent. Ralph Woodward and Eddie Deleven, both from Hagenbeck-Wallace, were in charge of the red wagon and front door respectively. Woodward was also the treasurer.

The show opened at Guthrie, Oklahoma, on May 2 with very little cash in the treasurer's box. Miller had raised enough money to get the advance car on the road, but the show was left to get along on the money provided from the sale of tickets. Consequently, there was always a shortage of cash at the wagon to meet payrolls or the various charges accumulated by the show. On several occasions, only the amount received from the patrons for the two performances was on hand to pay the transportation charges.

The performance was similar to that of the previous seasons. It opened with a grand entry which was followed by Richard Swift's Zouaves. The menage number, produced by Captain Leonard, was next, and then a high-jumping horse, the elephant act, and the wild west introduction. The quadrille, bull-dogging, steer riding, and sharp shooting (with Stack Lee and Selma Zimmerman) preceded the highlight of the performance—"Suicide" Ted Elder. After this came the buffalo hunt, the stage hold-up, the Indian War Dance and Trick Roping and Trick Riding. Bronc riding and the attack on the covered wagon concluded the twenty displays.

The Ranch Show moved to Oklahoma City, Kansas City, and into St. Louis for three days on May 16. The first accident occurred at Tulsa, during the night performance, when a man in the audience was struck by a bullet. It was maintained that the injury was caused by one of the show's cowboys, and the spectator sued for \$80,000. Illinois, Indiana, and Michigan stands followed the St. Louis date, and four car-loads of equipment were dropped from the train at Newark, Ohio, on June 13 and placed in storage. At Akron, at the end of the month, the Ranch Show played to light matinee and only a fair night crowd. Busi-





Group of lady performers rode one of a group of baggage trucks that were painted as tableaus in the parade in 1930. The truck appears to be a Knox, it is not a Mack. Jay Beardsley Collection.

ness was poor; very far below that of former seasons. Future plans called for the show to continue east, and to reach New England by the end of July. There were, however, persistent rumors at this time that it would close, but Bouleware denied them. He said the outfit would be out all season, even if he had to cut it to ten cars.

At Connorsville, Indiana, Whitie Cline, boss elephant man, was taken seriously ill and hurriedly dispatched to a hospital. Word was received two days later that he had died.

At Erie, Pa., on July 6, Col. Miller held a conference with the staff and informed them that he could no longer raise funds in Oklahoma. It was decided to omit the New England tour, which took the show away from the Ringling-Barnum route, and to move south to Washington, D.C. In the past, the two-day engagement in that city had filled the coffers and it was hoped that it could be repeated and enough funds raised to move the Ranch Show back to Marland. There had been bad weather all spring and this had resulted in poor attendance. By June the personnel began to be reduced, country routes were abolished, as were the advance brigades. Newspaper advertising was also trimmed. Contracting agents traveled a week ahead of the show and advertising be-

gan about five days in advance of its arrival in town. Before it reached Washington there was no advertising at all except that in the daily newspapers. Buffalo, N.Y. was cancelled on July 8 and Batavia was billed less than a week in advance. At Binghamton the Ranch Show used four days advance billing. At this time it was moving on twenty cars and one advance car. Thus, it pulled into Washington, D.C., for the August 3 and 4 dates with hopes high — that is, high enough to concentrate on cornering some of the scarce entertainment money that would finance the trip to Marland. Instead of the usual \$24,000 business for the two days, the four performances brought in less than \$6,000 — and that was the end.

On the 6th, the *Washington Evening Star* noted that there were 425 people at the cookhouse, and that there would be a benefit performance that evening sponsored by the American Legion to raise enough money to send the performers and workers home. The Legion was undertaking this activity because of all the free performances given by the 101 Ranch at Veterans' Hospitals over the years past. Tickets were sold for whatever they would bring. The article mentioned that some of the people had not been paid in two months; others in over five weeks; and the band within two weeks. The personnel, consequently, had refused to strike the tents or pack and load the wagons

Jack Bell and his seventeen piece big show band are shown posed in the arena, during the 1930 season.



A Chevrolet motor car exhibit on the midway of the Ranch in 1930 provided important income to the show that season. Jay Beardsley Collection.

on the train until they were paid.

The workers were not able to attach the show property because it was already mortgaged to the State Highway Commissioner of Oklahoma. The salaries at the time gave an indication of the amount that various jobs were worth in the early 1930's. Roustabouts received \$1.75 per week. The head electrician received \$6.00 per week and his assistant got \$4.00 for the same period. Cowgirls got from \$5 to \$10 per week depending upon their skills and cowboys were paid at a higher rate. All received their meals, and a place to sleep on the show train.

The next day the *Evening Star* reported that Fred Olmstead had arrived from Ponca City and offered the show workers \$2.00 each to load the train and sixty cents a day for food on the return trip to Oklahoma. The offer was resented and rejected and Olmstead left the lot protected by the local police. The benefit on the evening of the 6th returned a meagre wage of \$1.70 each to the show personnel. The following day's paper continued the episode with several new events. The Warren Savings Bank and Trust Co., of Pennsylvania instituted a suit in the District Superior Court against the Ranch Show, the Pennsylvania Railroad Co., and the Western Show Co., for the return of a special steel stock car that was being held in Washington. The American Legion raised \$550 to feed the personnel and stock and the show workmen peacefully turned away a contingent of a hundred workers brought to the lot to load the show. The repulse was accomplished by convincing them that neither Olmstead nor the owners would pay them for the job since the show people had not been paid for weeks. Nearly thirty District police supervised the confrontation.

On the 9th the band decided to attach the show but did not have the finances to accomplish that objective. Since the livestock were the only item not attached, some horses were sold to feed the rest and a few donations of free food and medical supplies were provided. Another offer was made by the management to pay the people in arrival in Oklahoma if they would load the show. It was refused, since it was believed by the troupers that they could be paid in



Washington as well as in Oklahoma — if payment was at all possible. It was recalled that some of them had not received two weeks pay the year before when the show returned to quarters early. On the 10th, the mortgagees called for an injunction against the workers and Zack Miller blamed a "red element" for causing all the trouble. He maintained the personnel would be brought to Marland free of expense and could find work in that area harvesting the crops.

And so it continued through the 17th of August. The courts debated; the troupers tried to force the show into receivership; and an injunction, obtained by the management, forbade the workers from halting the shipment to Oklahoma. Then H.M. "Egypt" Thompson came on and a group of sixty laborers from Baltimore arrived, caught the show people by surprise, and began to load the train. The elephants, reported by their trainer to be unmanageable, were loaded by Sidney Rink. The crew from Baltimore got to the lot early and began the job before the Ranch group could talk to them. The stock was loaded on the train on 18 August and the thirty-two baggage wagons went on board the next day. Attachments stopped the train six miles beyond the Washington, D.C. line on the 20th, but by the 21st it was reported beyond Harrisburg, Pa. It was also rumored that lawyers representing the performers would halt the train at Indianapolis, but it finally made it to Marland.

In the meantime, the creditors had met at the Ranch to see what could be done about the work there and to try and work out an agreement between them. In July, George W. Miller and the executors of the will of George L. Miller began action for an accounting and settlement of the partnership. Other companies and corporations, and the banks, began suits to try to recover some of the monies that had been loaned to the 101 Ranch and the Miller brothers. These suits, and others, plus the debts themselves, were harrasing Col. Zack Miller during the summer of 1931. The discussions at the meeting of the creditors, the decisions that were made, and the unexpected filing of a receivership occupied the month of August.

After considerable discussion, the credi-

This ticket wagon was used by the Ranch during the 1931 season. Albert Conover Collection.



The banner covered elephants and a tableau wagon with the band on top is shown in the May 11, 1929 Ranch parade in Hornel, N.Y.

tors finally agreed that Fred C. Clarke, ranchman of Winfield, Kansas, should operate the ranch. His appointment was confirmed by the court on September 16. (Many readers will remember Clarke as a major league outfielder and manager of note with the Louisville and Pittsburgh clubs, 1894-1915). Because of lack of funds, and perhaps due to inexperience with this type of operation, Clarke had to suspend his original plans for revitalizing the ranch. Instead, he leased the agricultural lands to farmers and disposed of the personal properties of the ranch. On 24 March, 1932, everything was sold - saddles, harness, hogs, cattle, combines, and all other equipment.

All of this, of course, made Zack Miller furious and on September 19 he filed for the dismissal of Clarke, and sought a new receiver. Miller's plans were finally approved by the court on 25 March, 1933, and Clarke was dismissed and Miller and two trustees were to have the management until 1 January 1935. Various tracks of ranch land were sold and as soon as the courts approved the sale, the attorneys for Miller would take exception to confirmation, and form an appeal in a higher court. Zack Miller retained the White House through all of this confusion until 1936 when an injunction was filed demanding that he vacate the building. There already had been a foreclosure on the land around the home, and on 3 June 1936, the

court granted this last injunction. All household furnishings were advertised for sale on 25 July, but Miller, through appeals, delayed the final demise until 29 March 1937 and then he left the White House.

The elephants and other acts were exhibited for several years after the show closed in 1931. The most well-known exhibitions were played during these years. At Chicago the program featured Col. Zack Miller, Capt. Allen and the elephants, Capt. Swift and the Zouaves, a high-jumping horse, sharp-shooting by "Diamond" Ted Lewis, bulldogging, trick riding and roping, Indians and Cossacks. It was the same type of program as given during the touring seasons and even closed with the wagon train attack — this time the "Pat Hennessey Massacre."

Some equipment remained at Marland until the last, but this writer does not know the final disposition of it. Sometime in the fall of 1936, E.E. Coleman of Dayton, Ohio, wrote to Miller regarding this equipment. The answer, a letter from Fred D. Olmstead, dated November 3, 1936, is in the files of the Circus World Museum. This is the equipment listed in the letter—

No.	Description
2	Private Railway Coach (advance car-wooden frame)
40	Stock Car (steel frame)
41	Stock Car (steel frame)
39	Coach Car (wooden frame)

The dining top and one of the cook-house wagons is shown in 1931. Albert Conover Collection.







- 32 Coach Car (wooden frame)
- 37 Coach Car (wooden frame)
- 34 Coach Car (wooden frame)
- 35 Coach Car (wooden frame)
- 31 Coach Car (wooden frame)
- 101 Private Coach Car (wooden frame)
- 45 Stock Car (wooden frame)
- 2 Coaches (we painted)
- 48 Old Stock Car (wooden frame)
- 27 Old Flat Car (wooden frame)
- 11 Old Stock Car (wooden frame)
- 43 Old Stock Car (wooden frame)
- 15 Canvas Wagon
- 23 Air Calliope Wagon
- 24 Plank Wagon
- 25 Canvas Wagon
- 27 Tableau Wagon (small)
- 33 Water Wagon
- 37 Canvas Wagon
- 44 Blacksmith Wagon
- 47 Canvas Wagon
- 54 Plank Wagon
- 66 Stringer Wagon
- 67 Plank Wagon
- 80 Tableau Wagon
- 84 Plank Wagon
- 86 Light Wagon
- 87 Stringer Wagon
- 88 Stringer Wagon

The final parade given by the Miller Bros. 101 Ranch Wild West was on August 3, 1931 in Washington, D.C. The Nation's Capital is pictured in the background. The show closed the following day.

- 100 Wardrobe Tableau Wagon
- 105 Canvas Wagon - Ring Boom
- 108 Stake Driver and Equipment
- 110 Water Wagon
- 55 Property Wagon
- 12 Property Wagon
- 3 Mack Trucks, 3½ ton
- Some Harness, Halters, Collars, etc.
- 6 Steel Wagon Runs
- Some extra Wagon Double Trees
- 2 Stake Pullers
- Some Kitchen Equipment
- Some Tent Poles

There are three former 101 Ranch Show Wagons at the Circus World Museum. One of these is Cole Bros. No. 29; a second is No. 31, and the third is a water wagon. A few further notes may be helpful to the reader. A version of the 101 Ranch Wild West Show opened in the Los Angeles Coliseum on 21 July 1944. Zack Miller was featured and it was produced by Milt Hinkle. Col. Miller was with Barnes-Carruthers and

Milt Hinkle in another 101 Ranch Wild West Show in 1949. (For information on the former show see *Billboards* in July of that year; and for the second see *Billboards* in the spring of 1949.) For information on the destruction of the White House see the May 1941, *Billboards*. Jimmie Wood had an edition of the 101 Ranch Wild West on tour for the 1946 season. Zack Miller was with it, at least for part of the season, but did not appear in the arena. For a description of this truck show see *Bandwagon*, March-April, 1967.

Material for this paper has been compiled from route books, programs, photographs, and other materials located at the Circus World Museum. The author's thanks go to Alber Conover for the loan of the 1925 route book, to the Circus World Museum for its fine collection of materials and photos, and to Joe Bradbury who, for several years, has insisted that this writer follow the article about the early years of the 101 Ranch Show with a story concerning the 1924-1931 edition. Gratitude also is extended to Gordon Borders who provided much of the early information that formed the skeleton upon which later research was molded.

#### SUMMER SPECIAL

24 issues of BANNER LINE. The World's Only Twice A Month Circus Publication.  
 24 Routes including Seils Sterling 1928.  
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# Inside Ricketts' Circus

WITH JOHN DURANG

By C. H. Amidon

Finding a worm in one's apple, some sage once remarked, is preferable to finding half a worm. Even the "early bird" student of circus history, however, must often settle for less-than-a-worm morsel of information. John Ricketts' career, for example, is riddled by annoying breaks in continuity, and historical "facts" which don't quite tell the complete story. Had it not been for his untimely death, he might later have written a very interesting autobiography. An informative substitute for such an imagined work is *The Memoir of John Durang, American Actor 1785 - 1816*, edited by Alan S. Downer.<sup>1</sup> The manuscript was written by Mr. Durang sometime after 1816, but remained unpublished until 1966, when the Historical Society of York County (Pa.) and the American Society for Theatre Research made this social document available in book form. This information has encouraged the writer to dig a bit deeper, in search of further "worms".

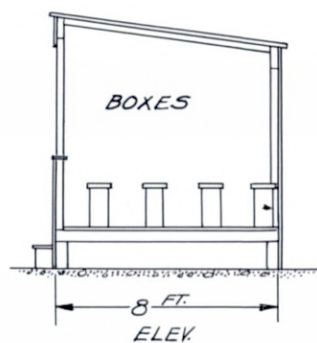
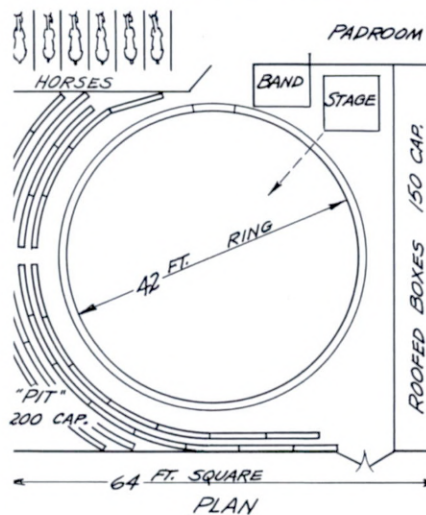
John Durang joined the Ricketts company in New York in the Fall of 1795, soon after Ricketts had returned from Boston. Durang had played minor roles with the Old American Company of actors. Durang soon learned to extend his dancing ability and acting experience into the circus portion of the program. He stayed with Ricketts until 1800. In his memoirs, he chronicles particularly the circus tour of Canada in 1797 and 1798, and the period following the disastrous burning of the Art Pantheon in Philadelphia, late in 1799. He also gives a brief, secondhand account of Ricketts' trip to the West Indies, prior to his ill-fated departure for England. There are also numerous candid comments about John and Francis Ricketts, which help to give them both a dimension of reality. Concerning the theatrical side of his career, Durang does considerable name-dropping. Significantly, none of his theatrical contemporaries mention his name, so his position on the stage was rather obscure. His eyewitness account of life and travel in this Country in the 1790's is particularly valuable in that few of his contemporaries troubled themselves to leave an equivalent record.

One surprise for the writer was Durang's assertion that Ricketts firmly believed in the future of a straight circus performance. His continued presentation of stage shows was apparently a matter of necessity, partly to compete with the theater, and partly because the performers available to him had primarily stage experience. Durang, during an interval of six years, apparently developed into a competent circus performer. Given a little more time, and a smile from Dame

Fortune, the "pure" Ricketts circus might have become a reality.

The trek to Canada in 1797 was conceived by Ricketts as part of a plan to divide his circus company for two separate tours. Durang implies that Ricketts had greatly overexpanded for his opening of the Art Pantheon in 1795. The following year, some of his cast appeared with Wignell and Reinagle and Lailson, and this division of forces represented a further cut-back. Ricketts, Durang and five others left New York in August with six performing horses, bound for Albany. This engagement was to be in an outdoor amphitheater, somewhat similar to the illustration. A devastating fire intervened, burning 230 buildings in the town.

The six-horse circus which Ricketts took to Albany and Canada could have been accommodated in an open amphitheater 64 feet square. This assumed layout is consistent with facts which Durang did not record.

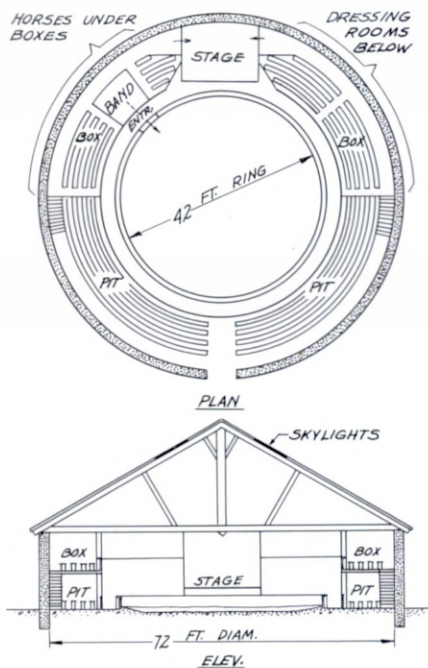


After a benefit performance for the fire victims, the circus company continued overland to Whitehall, at the foot of Lake Champlain, from which point packets sailed "occasionally" to St. Johns, Quebec. The baggage went by packet, but the company rode overland, following the lake toward Canada. This may have been a further economy move, for travel at that time through the wilds of Vermont and upper New York was arduous.

At Montreal, land "belonging to the King" was obtained, "in a corner of the rampart, near the Recolets Gate guard house." This location is spotted on a simplified copy of an illustrated map dated 1760, which clearly shows the city wall. By the time of Ricketts' engagement, the inhabitants were clamoring for the removal of the wall, which was no longer of military significance.<sup>2</sup> The physical removal and related legal problems were to occupy the city fathers until after 1813. After performing in an open amphitheater during September, Ricketts "received much encouragement from merchants and officers" to remain through the Winter. This necessitated a building. Durang says "We were compelled to build the circus of stone all around." Stone construction was probably a hedge against fire. Scarcity of water was at this time a serious problem in Montreal. There were few public pumps, and a private distribution system using wooden pipes was ineffective. The river was the main source of water, even though the growth of commerce had polluted it. Each citizen was obliged to keep two leather fire buckets in his house. When the bell of Notre Dame sounded the fire alarm, each able-bodied man was expected to run to the river with his buckets, and join the bucket brigade. In cold weather a hole had to be chopped in the thick ice. For drinking purposes, water had to be drawn some distance from shore, beyond the turbid flow from the Ottawa River.

Durang describes in partial detail the construction of the indoor circus. It was he reports, constructed on the inside "the same as the Philadelphia circus" (Art Pantheon), although probably on a smaller scale. The accompanying diagram shows a 72 foot circular building, although it could perhaps have been as small as 60 feet in diameter. (The Art Pantheon was 97 feet in diameter) Because of the severity of Winter, and the fire hazard, stable, dressing rooms and coffee house have been shown within the circular stone walls, following Durang's description. A surviving print of the interior of the Art Pantheon shows a track for the pony races extending from the ring onto the





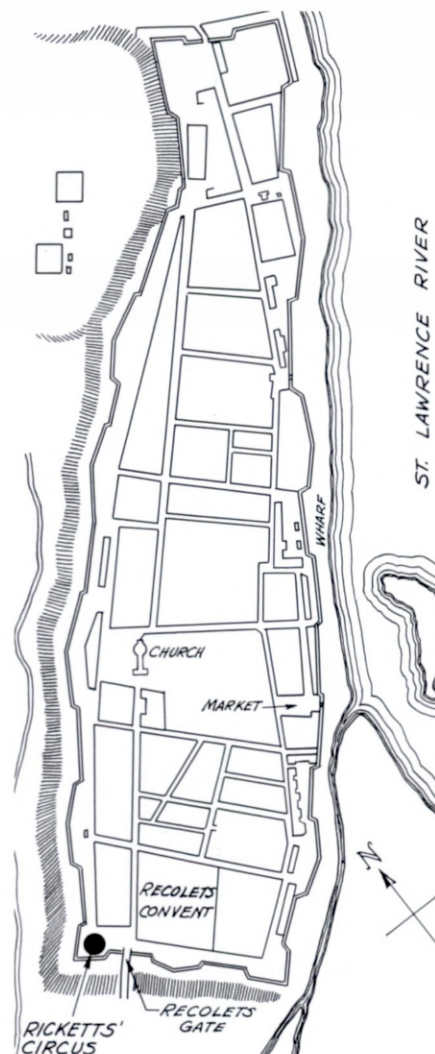
Ricketts' indoor circus in Montreal had walls of stone, according to Durang. While the inside "was constructed the same as the Philadelphia circus." Scaling down the size, but following Durang's description, it may have looked like this.

stage, and off into the distance of South Philadelphia. This is probably artistic license. With his small company in Montreal, Ricketts was not prepared for any elaborate stage presentation, so the stage also has been kept within the circular wall. With the boxes raised about eight feet (or less if the stables and dressing rooms were slightly below grade) such a building provided plenty of seating for a city about half the size of New York or Philadelphia. Durang did not mention whether the roof was tin covered, but either the roof or skylights did leak, causing his horse to slip in the ring. The circus was close to the military barracks, and it is interesting that the soldiers were allowed to "moonlight" as musicians or laborers. Ricketts is portrayed as quite a tourist. He and Durang journeyed to an Indian town near Lachine, and also toured a convent near the circus.

Francis Ricketts had left New York with Mr. Franklin, his son, young Tomlinson and seven horses, including President Washington's "Jack". After playing Lancaster and York, Pa., the company went broke in Baltimore. Ricketts, when informed of their plight, sent Hutchins the groom from Montreal with \$500.00, but the horses had already been sold by the sheriff. Francis and Hutchins apparently returned to Canada before Winter, because Francis is mentioned as a member of the troupe leaving Montreal for Quebec in the Spring. Quebec and numerous river towns occupied the circus men until October, when they returned to New York, this time using a schooner for transport down Lake Champlain.

The disastrous fire which leveled the Art Pantheon in Philadelphia (December 17, 1799) did spare the horses, wardrobe and scenery. After abortive attempts by members of the circus company to perform in Lancaster and Philadelphia, Ricketts resumed management, and took the troupe to Baltimore. Here, in a circus built by subscription for Mr. Franklin, apparently after the Francis Ricketts fiasco in 1797, they did enjoy a successful season. Then they played the hinterland in the vicinity of Annapolis and Washington, to spotty business. Returning to Philadelphia, Ricketts engaged the Lailson circus building, now without its dome over the ring. There was a roof over the boxes. In Durang's words; "We worried on for a few weeks; at length Mr. Ricketts began to get out of heart with doing business in this bodge (crude) way. His mind wandering unreconciled he resolved to leave America." He chartered a small vessel, built stalls on deck, and set sail for the West Indies. Waiting two days at Newcastle, on the Delaware shore, for Matthew Sully, he then sailed into Delaware Bay without him. On board were John and Francis Ricketts, Master Hutchins, a groom and stable boy, and the same carpenter who had caused the fire in Philadelphia. On deck were his horses, protected by slings in their stalls. He also carried

Ricketts, says Durang, chartered a small vessel, constructed stalls on deck. . . Laid in hay and oats and took lumber enough to build a circus. Thus began his final adventure, in the West Indies.



Simplified version of 1760 pictorial map shows Montreal as a walled city. Probable location of Ricketts' circus is shown, according to Durang's description.

lumber enough to build a circus amphitheater. Absent for the first time in six years was Durang, who felt he could not leave his family.

As a horseman, Ricketts might at this time have considered his discouragement in terms of that dreaded rider on the pale-horse, described in the Book of Revelations. To the ancient embodiment of Death was attributed the power to strike down one-fourth of all the Earth, by sword, famine, pestilence and the action of wild beasts. Traffic in wild beasts was to await the next generation of circus men, but Ricketts had instead experienced the roar of devouring fire. The American Revolution had, by action of the sword, brought freedom and a desire for entertainment. This had created a situation in America into which Ricketts had moved. Famine he had known, in the guise of spotty business. The pestilence of yellow fever had dogged his footsteps nearly every season. Down Delaware Bay the small group sailed, bound for the West Indies, a





territory well known to the rider of the pale horse.

Lacking specific information, it seems reasonable to assume that Ricketts' destination was Jamaica. Barbados was the other British Island which might have provided a suitable audience, but it lay much farther from the mainland. Mr. Pool, the American equestrian, had played Jamaica in 1784, after visiting the Windward Islands, and the American Companies of actors under the Hallams, Henry and Douglas had spent considerable time on the island.<sup>3</sup> However, the Ricketts boat was captured by a French privateer and taken to Guadeloupe. This Windward Island had in 1794 been recaptured from the British by a French squadron under Victor Hugues, a former innkeeper. He later conceived a violent hatred for the United States, and commissioned privateers to cruise against American ships.<sup>4</sup> This particular adventure ended favorably, when business men on Guadeloupe pur-

**The extent of Ricketts' travels, from the St. Lawrence to the Windward Islands of the Carribean, belies the difficulties of travel in the 1790's. He had captured and briefly held a long beachhead in North America, but was defeated by economics, and the very hell-fire to which all theatrical efforts were then damned. All illustrations by the author.**

chased Ricketts' horses and equipment, giving him a chance to regain control of it. Strangely enough, Lailson was presenting his circus at a Spanish Town riding school belonging to the Jamaica Dragoons, at about this same time. He had apparently continued into the West Indies from Charleston, after his financial failures in New York and Philadelphia. The remaining account is sketchy. Master Hutchins and the carpenter died, presumably from yellow fever, Ricketts visited other islands and made money. Francis was married, and was jailed when he

attempted to leave his wife. He was later released and returned to America. John Ricketts sold his horses for a high figure, and chartered an old ship to return to England. This was the vessel which foundered in the Atlantic. If most of this action took place on Guadeloupe, it must have been prior to October 1801. The slaves then revolted, expelled the Governor, and held the island from the French until May 1802.

Durang saw Francis Ricketts again in Philadelphia, when he came from Boston to sell his brother's three lots in Chestnut Street. But for this meeting, probably no details of the Carribean adventure would have survived. Richardson Wright, in his book *Revels in Jamaica 1682 - 1838*, explains how the ravages of heat and dampness, termite and worm, have conspired to destroy much of the documentary record of the Carribean islands. Specific data on the ravages of yellow fever remained for the historians. People of those times had come to accept yellow fever as an annual occurrence. Sir Alan Burns, in his *History of the British West Indies*, gives some interesting statistics. At the height of the British-French struggle, Britain lost an estimated 80,000 troops in the Carribean in 3 years, half to death and half discharged as unfit for further service. By the time of the Treaty of Amiens in 1802, Britain had lost 100,000 troops in this area. Yellow fever appeared each year with the May rains. Newly arrived whites were most susceptible, acclimatized whites and creoles much less prone to contract the disease, and blacks were hardly affected.<sup>5</sup>

Some of this data helps to clarify the slightly premature birth of the circus in our Country. Only a few years later, the concept of a simple, more mobile outdoor show removed the financial shackles of the fixed location. Similarly, the westward migration exploded the available territory. This next generation of circus men were still pioneers in every sense, but Ricketts and his contemporaries had blazed the first trail.

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#### SEND IN YOUR DUES

Dues and subscription notices for the 1975 year starting May 1, have been mailed.

This is the last issue of the **BANDWAGON** you will receive if your payment is not received by July 1, 1975. Please note that the cost is now \$9.00 in the United States and \$10.00 outside the United States.



# WALLACE BROS. 3-RING-3 CIRCUS



## THE RAY W. ROGERS CIRCUSES

### PART VII WALLACE BROS. 1942-1943

By Joseph T. Bradbury

#### The 1942 Season

The first weeks of 1942 were filled with mass confusion and uncertainty for the circus operator. Washington was a madhouse as the scores of new boards, bureaus, commissions, and offices to administer the war effort sprang into being. Bureaucrats were running over one another but despite all of the confusion, fortunately, an early ruling came forth from the Office of Defense Transportation (ODT) to effect that circuses as well as other traveling amusements would be permitted to operate unless there was some serious impediment directly involved with critical materials, transporta-

tion etc. Tradition was held that President Roosevelt himself advised the ODT that amusements should continue, including circuses, to bolster morale on the home front. After surveying the rail equipment of the nation's two railroad circuses the ODT declared such equipment was not needed by the government and gave the go ahead to

Photo No. 1 — One sheet flat litho for Baron Novak used by Wallace Bros. in 1942 had show title in white outlined in red on a blue background. Lettering "Baron Novak" is in red and arrow in yellow. Baron's suit is in black. Circus World Museum (Baraboo, Wis.) Photo.

Ringling-Barnum and Cole Bros. to make the 1942 season. Both announced they would go out and shortly thereafter most of the motorized shows also said they planned to tour. Bud Anderson was one of the few who decided to remain in the barn due to the war.

Even though circuses had the green light to travel during World War II they would be subject to the thousand and one regulations affecting practically all phases of their opera-

Photo No. 2 — One sheet upright litho for Erma Ward was used by Wallace Bros. in 1942. Harold Dunn Collection.

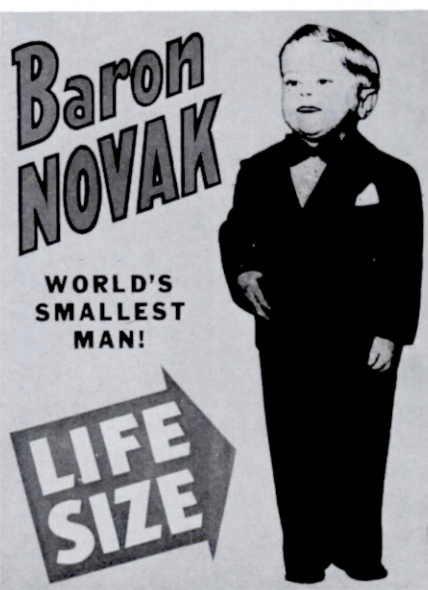
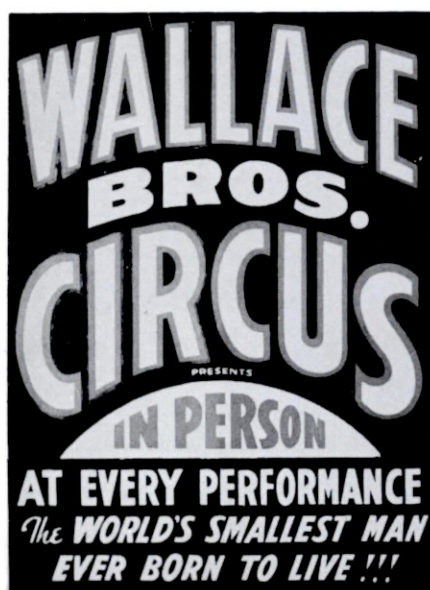






Photo No. 3 — Wallace Bros. sideshow band on lot at Greensburg, Pa., May 13, 1942. Pfening Collection.

tion. Many old troupers were still active who recalled the trying days of World War I. Generally, circuses' problems would be related to obtaining tires, gasoline, canvas, and of course manpower. New vehicles for the duration of the war would also be virtually impossible to obtain. However, each year of the war would be different and conditions in January 1942 were not the same as in September 1945 when the conflict was finally over. During the first half of 1942 there would not be too much change from the last half of 1941 with exception of the early confusion over newly enacted wartime regulations and the increasing shortage of workingmen and young performers. The manpower shortage, although not critical as yet, hit early as young men rushed to join the service of their choice immediately after the war began. Although the draft hit hard it was a progressive thing and not everyone was taken immediately. Training camps had to be completed before all of the potential draftees could be called. A fact often forgotten is that the draft age was not lowered to 18 until September 1942, consequently the first part of the 1942 season did not see the severe manpower shortages which would later develop in 1943 and 1944. Also throughout the entire year of 1942 the vast majority of the armed forces would still be in the U.S. in training. Their presence in the literally hundreds of training posts, large and small, would make up a sizeable potential circus audience.

Sometimes during the winter of 1941-42 Rogers purchased a new home in Rock Hill, S.C. for he and his wife, Emma. It was only about 12 miles from the York quarters and he could commute very easily.

In mid-January 1942 the U.S. Circuit Court of Appeals reversed the decision of the District Court of Spartanburg, S.C. in the suit filed against the show and Lee Powell over the Lone Ranger matter. The Appellate Court held that Powell did not have the right to present himself as "The Lone Ranger," riding a horse named Silver, and using such exclamations such as "Hi Yo Silver." It is believed no monetary damages had to be paid by the defendants but Powell was restrained from further use of the Lone Ranger title. As it turned out the

ruling had no real effect on either Powell or Rogers. Powell, who was married to Rogers' daughter, Norma, soon went into the armed forces and was later killed in action.

Sometime in late January Rogers made the decision to take the Wallace Bros. show out as usual. Although there would be difficulties there should also be money to be made with a circus such as his during the war years. Rogers had the ability to adjust to almost any situation, after all he had carried his show through the great depression, the severe 1938 recession, and there was no doubt in his mind he could take it through the World War II days.

An advertisement in the Jan 24, 1942 Billboard said that Wallace Bros. wanted feature acts, novelty acts, freaks and acts for the sideshow and working people in all departments.

Although Rogers had decided to make the tour he also took steps to trim the show considerably by eliminating all cages in the menagerie and knocking off a total of 10 trucks. He also preceded to sell off considerable excess equipment, some of it relatively new. This included trucks, canvas, and other miscellaneous items. The following advertisement appeared in the March 7, 1942 Billboard.

"Wallace Bros. York, S.C. For Sale; 6-1937; 3-1938; 3-1939; 3-1940; and 3-1942 one and a half ton Chevrolet trucks with or without semi trailers. Some short and some long wheel base. All reconditioned and equipped with power brakes and extra good tires. Can supply as many good spare tires and tubes as wanted. One-110 ft. round with two 40's and one 70 ft. middle piece. Perfect condition. Water proofed and mildew proofed. Used 15 weeks. One 25 KW Universal Light Plant, excellent condition. Also several small tents and various circus equipment. Two 1940-18 ft. Schult House Trailers, several trained horses. For Lease-3 elephant act or 5 elephant act. Wanted, one more feature act."

With the fast developing truck and equipment shortages it is assumed the show had no trouble in disposing of the excess property. It is interesting to note that Rogers wanted to lease some of his elephants. Since their acquisition the former Downie bulls had been kept together as a working group of five and the other three Rogers elephants were worked together as an act so in reality he actually had two very fine groups of per-

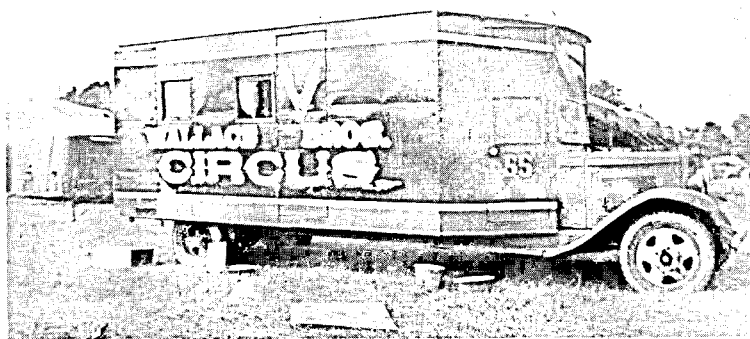


Photo No. 4 — Sleeper truck No. 55 on lot at Corry, Pa., July 11, 1942. Photo by William Koford (Al Conover Collection).

forming elephants. During the off season one or more of these groups often played dates at various indoor shows and at times even during the regular Wallace canvas season. Evidently Rogers did not succeed in leasing either of his two groups for any length of time because at the end of March a total of 9 elephants were reported at York quarters. There were Junie, Della, Frieda, Alice, Babe, Cora, Inez, Marion, and Addie. Alice again was leased to Beers-Barnes Circus for the 1942 season leaving 8 to go with Wallace. Bill Woodcock said that Della died in 1942 but it is not known whether it was before or after the season began. In any event she was gone before Tom Parkinson caught the show at Decatur, Illinois on July 24 and counted only 7 elephants in the herd that day.

The March 28, 1942 Billboard said that Wallace Bros. was scheduled to open April 15 at York, S.C. and that the paint department under supervision of Pete Bowers and his crew of five had used a color scheme of red, white, and blue on all rolling equipment. Other notes mentioned that the Kentucky thoroughbred horses purchased last fall had been broken into two new liberty acts by trainer, Texas Ted Lewis, who also trained an 8 pony drill. Alex (Deacon) McIntosh and his crew had about completed reconditioning all rolling equipment and a new semi trailer had been built. Acts contracted for the season included the Loyal Repenski Troupe, riders and teeterboard acts; Erma Ward, aerialist; Ray Goody, wire artist; Harry Pickard's Frisco seals; the Flying Hartzells; Brownlee Brothers, comedy bars; Arley and Arley, perch and head balancing traps. Ed Raymond was producing clown and presently working on new stunts, and Baron Novak would again be the concert attraction.

The 1942 Wallace Bros. staff was as follows: Ray W. Rogers, owner and manager; Dory Miller, general agent; Julian West, secretary-treasurer; O.C. Cox, legal adjuster; Charles Arley, equestrian director; William Tumbler, sideshow manager; Bert Pettus, sideshow top; Walter Rogers, lot supt; Deacon McIntosh, chief mechanic; Dave McIntosh, supt. transportation; Ralph Cautin, supt. tickets; T. McMahon, fuel administra-





**Photo No. 5 — Sleeper semi on lot at Ithaca, N.Y. July 6, 1942. Note exceptionally fine art work the vehicles had that season. Pfening Collection.**

tor; Pete Sadowsky, chief electrician; Bob Stevens, advertising banners; Carrie Tanarki, wardrobe; Jack Grady, advance crew manager; James Beach, press-radio; Cy Murray, steward; Jack Fox, concessions; James Bell, sideshow bandleader; Mike Guy, big show band leader.

At the beginning of the season Mac MacDonald was listed as supt. of elephants but the official program printed as part of the season's route sheet issued at conclusion of the tour stated that the elephants were presented by Buddy Faconer which evidently indicates a change during the season. A report came out in the early spring that the show planned to transport the elephants by baggage car and that trucks would double back for loads if gas rationing and other curbs became too restrictive, however the show was never forced to resort to these measures.

Although the 1942 fleet was some ten trucks fewer than the previous year the paint and decorative scheme put on them by the winterquarters crew was outstanding and all vehicles presented a beautiful picture on the lot and highways. The basic color was red with title in white with a lot of blue trim and scroll. Most vehicles also had a large V for Victory added into the overall decorative picture. Actually the trucks had their finest paint job since the early parade days.

The 1942 season was now here with little change in number and type of circuses from the previous year. Ringling-Barnum on 80 cars and Cole Bros. on 25 were the only

railers. Wallace Bros. and Russell Bros. again were the leaders in the motorized field followed by Mills Bros. Lewis Bros., Hunt's, Beers-Barnes, James M. Cole, Kelly-Miller, Dailey Bros. and one newcomer, King Bros., operated by Allen King, well known wild animal trainer.

Wallace opened the 1942 season as usual at York, S.C. on April 15, then spent two days enroute, and appeared at Bedford, Va. on the 18th. The second week of the season was spent in West Virginia with stands at Bluefield, Welch, Logan, Mullens, Beckley, and Oak Hill. The third began at Huntington, April 27, followed by Ashland, Ky., Gallipolis, Ohio, Parkersburg and Wheeling, W. Va. and Washington, Pa. May 2.

The Billboard, which had not covered the York opening, sent a reporter to catch the show at East Liverpool, Ohio, May 4. His review was printed in the May 16 issue and noted the show had a nice opening in York and since then had been blessed with good weather and big business. There had not been a losing stand and many grosses were far ahead of 1941. In Huntington, W. Va. there were two turnaway houses and East Liverpool was the second best stand of

**Photo No. 6 — Cookhouse semi No. 65 on lot at Corry, Pa., July 11, 1942. Photo by William Koford (Al Conover Collection).**



the season and best day in that city for the show in ten years. Rogers, it was said, had framed the 1942 show with the idea of moving with less laborers and overhead and consequently had eliminated the padroom, having performers dress in their trailers, and also cut off all cages and a total of ten trucks. The report said the big top was a 120 ft. round with one 50 and two 40 ft. middles with a seating capacity of 3800. Seating consisted of five high grandstand reserves on each side and blues on the ends. The sideshow top was a 50 ft. round with three (probably 20 ft.) middles and the menagerie a 60 ft. round with three (probably 30 ft.) middles. Only horses and elephants were exhibited in the menagerie. The show moves immediately after tearing down to insure an early arrival the following day. The Loyal Repenski Troupe joined at East Liverpool for remainder of the season, having completed several already contracted dates, prior to signing to go with Wallace.

The program reviewed at East Liverpool was essentially the same as the official program which appeared as part of the 1942 season route folder which is printed herewith.

Wallace Bros. 1942 Program  
Overture—Mike Guy's Band  
Grand Entry.

- Display No. 1— Aerial Bars, John Hartzell, Searle Simmons, Danny Gordon, Chappy Gordon, Walter Bromely.
- 2.— Ring 1- Trained Military Ponies, Texas Ted Lewis  
Ring 3- Performing Dogs, Gil Wilson
- 3.— Ring 1- Contortion, Slim Biggerstaff.  
Ring 3- Head Balancing, Charles Arley
- 4.— Ring 1,2,3, Principal Riding Act with Dorothy Lewis, Zeffa, Violetta Loyal.
- 5.— Ring 1- Juggler, Great Alfonso.  
Ring 2- Table rock, Dime Wilson.  
Ring 3- Frisco seals, Capt. Harry Pickard.
- 6.— Ring 1- Liberty horses, Texas Ted Lewis.  
Ring 3- Liberty horses, Midge Dever.
- 7.— Center Ring, Miss Erma Ward, world's premier lady aerial gymnast. First Concert Announcement
- 8.— Rings 1,2,3, Specialty Elephants, presented by Miss Wilson, Miss Hamilton, Miss Randall.
- 9.— Center Ring, Loyal-Repensky Troupe, world's greatest family of bareback riders.
- 10.— Ed Raymond and his gang of funny clowns.
- 11.— Menage riders, Flo McIntosh, Ursaline McIntosh, Midge Dever, Helene Hartzell, Joan Randall, Dorothy Lewis, supervised by Ted Lewis.
- 12.— Center ring, Ray Goody, America's newest sensation to the Silver Thread.
- 13.— Ed Raymond and his gang of funny clowns.



- 14.— Braddock Troupe, famous troupe of teeter board artists. (Loyal Repenskys).
- 15.— Rings 1,2,3, Rogers' Elephants, presented by Buddy Faconer.
- 16.— Center ring. The Arleys, perch act.
- 17.— The Flying Hartzell's.

The aftershow concert featured Baron Novak, midget, who performed as a trick cyclist and dancer.

Sideshow lineup included Jones Bell's Minstrel Show and Band; Larry Benner, ventriloquist; Cleo Bennett, Mentalist; Tommy Thompson, sword swallower; Lucy Arenz, snakes; Lillian Wilson, bird act; Grace Shell and Mabel Johnson, Hawaiian dancers.

The big show band consisted of Mike Guy (leader) and Earl Hansel, trombones; C.B. Van Vactor, Eddie Metson, and Bert Grady, cornets; Sylvia Laros, baritone; Carl Bergman, bass; Joe Swor, sax; Bill Wymore and C. Wilson, drums, and Frank Clark, calliope. Marcelle Maynard was vocalist.

As expected the help situation was tight all season although not critical. Two weeks after the opening the show was running want ads in the Billboard for candy butchers.

Leaving East Liverpool the show spent the remainder of the week in Ohio where cold and rainy weather hurt business at some stands. Massillon, May 6, where Wallace claimed to be the first major show in three years, produced a good matinee and packed house at night despite rain. At Alliance the next day the rain caused the lightest matinee so far in the season but the night house was good.

Wallace began its fifth week by entering Pennsylvania at New Castle, May 11. Three full weeks were than played in the Keystone State. Mrs. Joseph Loyal, an aerialist with the show, was injured in a 20 ft. fall from a trapeze at one stand but there were no other serious accidents. The show played Williamsport, Pa. May 20, the first of three scheduled circuses for that city. Cole Bros. was due on June 1 and Ringling-Barnum, June 18. At Wilkes-Barre, May 25, a practice blackout was scheduled that evening so the night show began at 7 P.M. so it would be completed before the test began. Near capacity crowds were at both performances. Pennsylvania generally produced good business, none better than at Pottstown, May 28, where over 9,000 attended. The matinee crowd of 4,000 packed the big top for the show which did not begin until 3:30 since schools were not dismissed early. In the evening fully 5,000 were squeezed into the tent.

The eighth week saw the show enter New Jersey at Perth Amboy, June 1, for a single stand in the state and then move into Connecticut for dates at Stamford, Bridgeport, Hartford (2 days) and New Haven. Business for the first multiple date of the year, Hartford, June 6-7, found matinees fair and night houses big. While in the city elephants Junie and Frieda participated in a USO parade. Bridgeport had been scheduled for three performances but a truck accident enroute delayed the matinee until 4 so only two shows were given. Only a

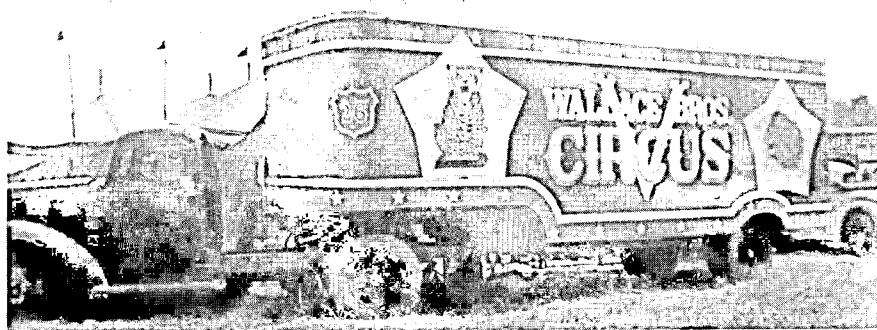
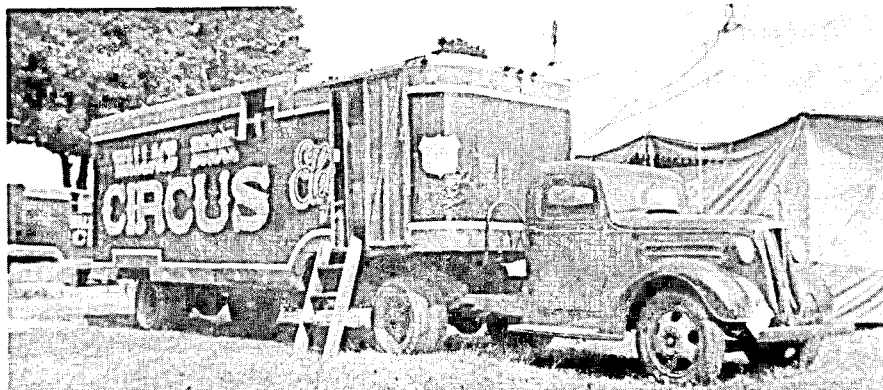


Photo No. 7 — Semi No. 26 on Corry, Pa., lot, July 11, 1942. Photo by William Koford (Al Conover Collection)

fair crowd attended the first but at night it was capacity.

All of the ninth and tenth weeks plus all but one day of the eleventh were spent in New England. Business continued to be uniformly good. While in this area gasoline rationing was imposed on certain Eastern states. A system of coupons was setup and individuals were quite restricted as to the amount of gasoline they could purchase but since the show qualified as an authorized business adequate fuel was made available to make the scheduled daily moves. Actually there was never a real shortage of gasoline as such but the rationing was imposed by the government to save rubber which was fast becoming in urgent supply due to the Japanese successes in Southeast Asia and the Pacific which cut off the supply of much of the crude rubber normally imported. Tires were severely restricted and they became the most difficult item of supply for circuses during World War II. Service stations had gasoline for anyone with the necessary coupons. Later a 35 mile per hour speed limit was imposed but this didn't affect the Wallace show movements greatly since it was Rogers' policy to move immediately after teardown and there was ample time to make the jumps even with the slower speed limit. Also the speed limit was rarely enforced. Blackouts likewise caused no real problem as there were

Photo No. 8 — Semi No. 35, elephants, on lot at Corry, Pa., July 11, 1942. Photo by William Koford (Al Conover Collection).



only a few scattered tests conducted in selected cities. Generally speaking the wartime restrictions and other problems especially in 1942 did not cause circuses any great concern. Business was good. With plants working at peak capacity and people hungry for amusements and money in their pockets for these circuses did well and the green stuff coming into ticket wagons was the most plentiful since the pre-depression years of the late 20's.

North Adams, Mass., June 26, was the final New England stand and then the show moved into New York at Glen Falls. Additional dates in the state came at Gloversville, Rome, Watertown, Oswego, Auburn, Courtland, Ithaca, Corning, Hornell, and Olean. Stands in the central part of the state were big, jumps were fairly short and overall business was the best so far of the season. Oswego, July 2, had fine crowds, Auburn saw a good matinee and straw house at night, and there were two straw houses at Courtland on July 4.

Two stands were played in Pennsylvania, Warren, and Correy, as the show completed its 13th week. The 14th found the show in Ohio playing Ashtabula, Elyria, Sandusky, Findley, Marion, and St. Mary. O.C. Cox had an appendix operation at Sandusky, July 15, and Ray Rogers had to double as legal adjuster.

Leaving Ohio the show moved into Indiana with first stand at Kokomo, July 20. Enroute to Kokomo Baron Novak had a narrow escape when the trailer in which he was riding overturned. Fortunately, he escaped with only minor bruises and the trailer was only slightly damaged. Another Indiana stand, Crawfordsville, followed and then the show moved into Illinois with first





Photo No. 9 — Pole semi No. 73 on lot at Corry, Pa. July 11, 1942. Photo by William Koford (Al Conover Collection).

date at Danville, July 22, followed by Champaign and Decatur.

Bob Parkinson caught the show in his hometown of Decatur and wrote to The Billboard at the time that it was the first circus in Decatur since Cole Bros. played there May 12, 1940. Bob said Wallace had a three-fourths matinee and a turnaway at night.

Tom Parkinson caught Wallace Bros. at both Champaign and Decatur and recently sent some of his recollections. He said the show was having straw houses all of the time then and noted there was a fine performance featuring the Loyal-Repenskys, Ray Goody, Erma Ward, and Baron Novak was the hit of the concert. Notes taken by Tom, show there were 7 elephants, 22 horses, 33 trucks but no cages, 6 ponies, 4 seals (Capt. Pickards), and the band had 7 pieces plus an air calliope. The big top was cooled by ten large electric fans and the show advertised in the classified section of the local papers for working men.

Additional Illinois stands were at Bloomington, then Peru where the show played to approximately 10,000 according to The Billboard, 3500 at matinee 6200 at night (if the night figures aren't slightly exaggerated this was a packed house indeed), followed by Aurora, Elgin, Rockford, Freeport, and Moline, which began the 17th week.

Leaving Illinois the show moved into Iowa to play Galesburg, Aug. 4, followed by Burlington and Ft. Madison, and then it was back into Illinois for Quincy, with final date of the 17th week at Hannibal, Mo., Baron Novak was hospitalized in Burlington with pneumonia where he remained for a couple of weeks before rejoining the show.

Wallace was at St. Charles, Mo., Aug. 10, then returned to Illinois for dates at Alton, East St. Louis, and DuQuoin. Next it went back to Missouri to play Cape Girardeau, Poplar Bluff, and Sikeston. Paul Conway spent a week on the show and told The Billboard that Wallace had been making it's jumps in Illinois and Missouri okay and that it had terrific business at St. Charles and Cape Girardeau as well as Alton and East St. Louis but that DuQuoin was only fair. He said the show runs smoothly, makes it's moves in good time, and presents a pleasing performance.

The 19th week which had begun at Sikeston, Mo., August 16, was followed by Cairo, Ill. and then the show began a rapid descent southward playing Paducah, Ky.

Union City, Dyersburg, and Jackson, Tennessee, with final stand of the week coming at Corinth, Miss.

Alabama stands at Florence, Decatur, and Huntsville followed and then it was a return to Tennessee at Shelbyville followed by two days in Nashville, Aug 28-29. Wallace was the first circus of the year for Nashville where matinees were fair but night crowds capacity.

Moving southward again the show played Chattanooga, was at Rome, Ga., Sept. 1, then returned to Alabama for dates at Gadsden, Anniston, and two days at Birmingham, Sept. 4-5. Former circus owner, Charles Sparks, was a visitor at Chattanooga and Rome.

The 22nd week, beginning at Meridan, Miss. Sept. 7, was followed by additional Mississippi stands at Hattiesburg, Gulfport, and Biloxi, and then the show moved back into Alabama for two days in Mobile. Wallace was now concentrating primarily in large cities with a number of two day stands. Competition from other shows was at a minimum and Rogers was left to reap the bountiful harvest.

The Sept. 12, 1942 Billboard carried an advertisement that Wallace wanted 2 clowns and an air calliope player. Frank Clark, the former player had been drafted into the army.

After a couple stands in the Florida panhandle the show played three more Alabama dates and then entered Georgia at Columbus, Sept. 19. Wallace next moved to Macon and excellent business on Sept. 21. The Billboard said the show had a two-thirds house in the afternoon and a full one at night with several hundred seated on the ground. Charles Sparks was again a visitor and while in Macon Mr. and Mrs. Ray Rogers, Joseph Nowak Jr. and Baron Novak were dinner guests of Mr. and Mrs. Paul Conway. Macon papers had high praise for the show especially for Ray Goody's wire act, the Loyal-Repensky riding act, the Hartzell's bar act, the horse and elephant numbers, and Mike Guy's band. A final note said the show had seen excellent business in Mississippi, Alabama, and Western Florida and also that generally stands throughout the states where gasoline rationing was in effect had been good. (At that time only certain states in the eastern U.S. had gasoline rationing. Later it was extended to the entire country). It was feared that the locals in some rationing areas would not have enough gas to drive to the showgrounds, especially those located well out of metropolitan areas and not on local transporta-

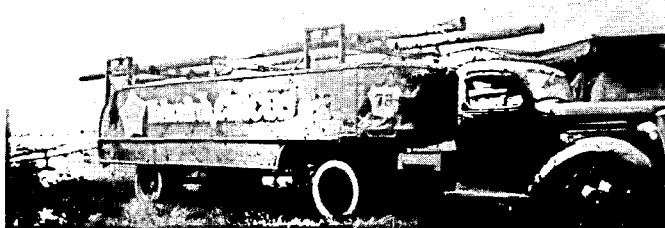


Photo No. 10 — Pole semi No. 73 on lot season of 1943. Note photo No. 9 of same vehicle in 1942 and compare the decorative scheme used those two seasons. Photo by William Koford (Al Conover Collection).

tion system routes but these fears never materialized. The natives got to the lot okay.

Leaving Macon the show played three additional stands in south Georgia and was at Tallahassee, Fla. Sept. 24 where there was a capacity matinee and straw house at night. General admission prices were reported to be 85 cents with an additional 55 cents for reserves, all with tax included. A heavy wartime tax on amusements had gone into effect which boosted normal admission prices 20 percent. The show quickly returned to Georgia and began rapidly moving across the state putting it at Charleston, S.C. for two days, Sept. 30 and Oct. 1. Three stands in South Carolina and five in North Carolina followed and Oct. 12-13 saw the show in Norfolk, Va. Portsmouth came next with the show scheduled to move on to Newport News but heavy rains had put the lot there under water so Rogers gave the order to play an additional day in Portsmouth. Without benefit of any extra newspaper coverage the second day gave the show two straw houses, indicating how much money was flowing in this war production and military center. Two days had been scheduled for Richmond, Oct 16-17, but the flooding rains throughout the area prevented the show from setting up the first day. The second produced a fair matinee and a night sell out. Since several bridges and roads were covered by high waters the show had to make a circuitous route to get to Rocky Mount, N.C. for it's date on Oct. 19 but the move was made without incident.

The Oct 31, 1942 Billboard in commenting on recent Wallace Bros. activities noted that during the two days in Portsmouth Baron Novak pulled 40 percent of the patrons for the aftershow in the matinee and 65 percent at night. The article said the sideshow had experienced a banner season and noted there had been only a few late matinees and the first day at Richmond was the only missed stand during the season.

Following Rocky Mount the show remained in North Carolina to complete the 28th week playing Durham, Burlington, Winston-Salem, and High Point.

The final week of the season, the 29th, began at Greensboro, Oct. 28 with additional stands at Kannapolis, Charlotte, and then entering South Carolina the show was



at Spartanburg and Greenville. The final stand of the season came at Shelby, N.C. on October 31 and was followed by the move to the York quarters. Total mileage for the season was given as 9,851. Rogers said it had been the best season ever for his show.

## The 1943 Season

Very little news came out of the York quarters during the early weeks of 1943, in fact the entire circus world was quiet, most of the show owners waiting to see what new regulations, if any, would be coming out of Washington and how they might affect the coming season before making any definite plans. Gasoline, tires, and many other items were now severely rationed nationwide. The draft had made heavy calls of late and manpower would definitely be a major problem for all shows in 1943, much more so than during the previous season. Gradually, however most of the circuses which were out in 1942 announced their decision to try it again in 1943. Despite the difficulties the profits were still there and likely to continue. Ringling-Barnum eliminated most of its menagerie and cut down on other departments to an extent the show was able to move on only 48 cars, some 32 cars fewer than in 1942. Cole Bros. continued on 25. Allen King was unable to put King Bros. on the road again and Jim Cole went into the army making it necessary to keep his show in the barn for a couple of seasons.

Motorized shows going on tour in 1943 included Wallace Bros., Russell Bros., Mills, Dailey, Hunt, Beers-Barnes, Al G. Kelly-Miller Bros. and a number of other small outfits.

In early March Clyde Beatty told the Billboard that he was planning to launch his own ten car railroad circus this season. He had been with the Johnny J. Jones Exposition (railroad carnival) for the 1941 and 1942 seasons and was currently playing a series of indoor circus dates with the Hamid-Morton Circus which would continue until June. However, in just a very short time Beatty announced that plans for his new rail show were off but instead he would join forces with Ray Rogers in operation of a motorized show titled Clyde Beatty and Wallace Bros. Trained Animal Circus Combined. The announcement said the cookhouse at the York quarters would open March 15 and the show would open in April. Department heads were now in process of organizing their crews. The March 13, 1943 Billboard carried an advertisement

reading. "Clyde Beatty-Wallace Bros. wants acts for big show, sideshow, help for advance, lot superintendent, chief electrician, boss property man, show carpenter, sign painter, etc." A couple of weeks later the show advertised for "Band members, leaper for flying return act, male or female, big show announcer, candy butchers, etc." As can be seen from these ads, Uncle Sam had done his job well in eliminating vast numbers of regular or potential circus personnel. All shows had to scrape it hard to sign up enough people.

In recent interviews with Walter Rogers and Helene Rogers Hartzell they explained the deal their father made with Clyde Beatty for the 1943 season. Actually there was no true merger and no kind of partnership was formed. Walter said that even though the combined Beatty-Wallace name was used in newspaper advertising and painted on some pieces of equipment the actual name used in various contracts and other legal matters was "Wallace Bros. Circus Presents Clyde Beatty". The deal was for Rogers to furnish most of the physical equipment which was essentially the 1942 Wallace Bros. show but with more motorized vehicles in use, also the personnel to operate the show. Beatty was to present his trained wild animal act furnishing the animals, cages, and equipment for it. Also his wife, Harriet, would perform with her tiger riding elephant act and in addition Beatty's herd of three elephants and two chimpanzees would be in the program. For this Beatty was to receive 50 percent of the net profits after he joined the show in June. However, from opening date until Beatty arrived he was to provide a lion act from his Ft. Lauderdale, Fla., quarters and zoo which would be worked by Fred Delmar.

It is interesting to note that practically all information furnished the trade publications and public concerning the new show came from Beatty rather than Rogers. Although Rogers was in complete charge of all arrangements for the 1943 season he elected to not personally travel with the show and named Jack Fox to be the general manager on the road. Rogers' health had not been good of late and he decided against the rigors of guiding the show this season. Instead he planned to tour midwest vaudeville theaters presenting Baron Novak, his step son. Walter Rogers recently told us his father suffered from a rheumatic heart

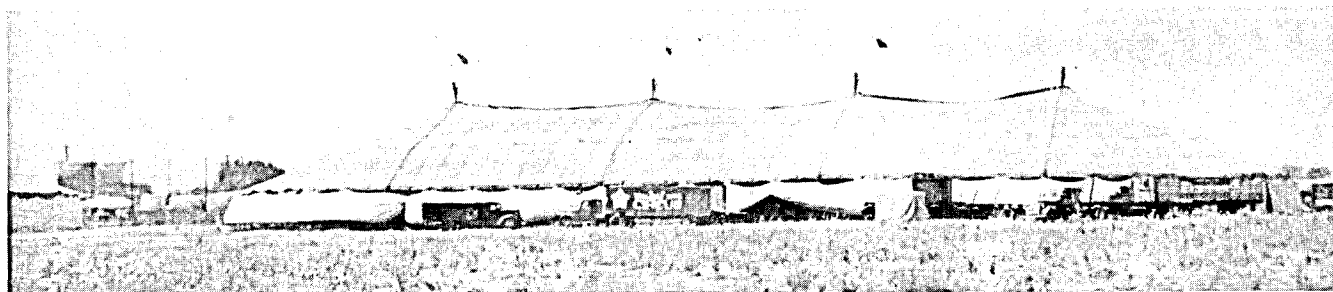
and for some years before his death in 1946 had carried a portable heating unit on his person to help keep him warm. The unit was fed by batteries located in his clothes pocket. As will be related later the 1942 season was the last in which Rogers travelled with the show as its active manager.

About the same time as the announcement was made of the Beatty-Wallace deal. The Billboard said that Mrs. Josephine Rogers, Ray's former wife and mother of his four children, was at Russell Bros. quarters in Los Angeles where she and Mrs. Pauline Webb (wife of the Russell owner) were designing new wardrobe for that show. Also it was mentioned that Norma Rogers had signed to go with Russell Bros. in 1943 as a rider and aerialist. (Author's note. The introduction to Part I of this article stated that the four Rogers children were with the show from beginning to end. This is incorrect. Only Walter and Helene were with it the entire time. Norma left during the 1942 season and it appears Connie left sometime before then).

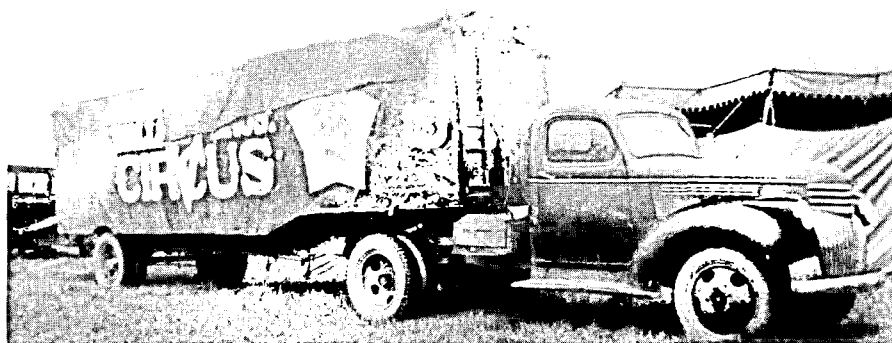
The April 3, 1943 Billboard said that the Beatty-Wallace show was scheduled to open in York on April 14 and that most of the old equipment had been overhauled and much new had been built. Dory E. Miller, General Agent, said that advance contracting in key industrial and war plant cities had been favorable and that Jack Grady, boss biller and his crew left quarters on March 20. Under direction of John White several new menage and jumping horses had been broken. The article said the big top would be a 120 ft. round with three 50 ft. middles and sideshow on 80 with two 40's. Evidently the larger sideshow top would be used to house the elephants, horses, and Beatty's cages, as no mention of any kind of menagerie top was made throughout the season and photos do not picture one. The report went on to say that Mike Guy, bandleader, was arranging new music and that the McIntosh Brothers have completed all major repairs and rolling stock is about redecorated in the paint shop. Bert Pettus was in charge of the elephants but O.C. Cox, a fixture around the show for several seasons, would not return as legal adjuster.

Although the printed reports indicate all repairs and painting would be done on schedule photos of the equipment show that many units had not been lettered and the motor equipment appears to be in rougher shape than anytime in the past. Various parts, sheet metal, paint, and other supplies necessary to put the vehicles in tip top shape were hard to obtain, so Deacon and

Photo No. 12 — Clyde Beatty-Wallace Bros. big top on lot at Joplin, Mo. Aug. 31, 1943. Pfening Collection.







Dave McIntosh just fixed them up as best they could under the circumstances.

The 1943 Wallace Bros. staff as listed in the route book published that season was as follows: Dory Miller, general agent; Jack Fox, general manager; Julian West, secretary; Tom Buchanan, legal adjuster; Bill Tumbler, sideshow manager; George Werner lot supt; Jack Neville, asst. supt; Deacon McIntosh, supt. transportation; Dave McIntosh, chief mechanic; Walter Rogers, fleet manager; T. McMahon, fuel administrator; Bob Stevens, advertising; Jess Morris, chief electrician; Jack Grady, advance crew mgr; Sir Ginsberg, concessions; Charles Arley, equestrian director; Mike Guy, big show bandleader; Specs Cautin, supt. tickets; Al Dean, purchasing dept; Ben Thomas, 24 hour man; Major Demint, sideshow bandleader; Walter Hohn, big top concessions, and Cy Murray, steward.

Missing on the show in 1943 was Texas Ted Lewis and as mentioned before, Baron Novak. Absence of these two made it necessary to completely revamp the aftershow. Mrs. Tom Mix was hired to be the feature attraction and she was assisted by Swede and Mabel Johnson. Mrs. Mix, widow of the late Tom Mix, well known movie cowboy and circus owner, was a talented performer and it was felt her name would lend prestige to the aftershow. Tom Mix, who died in a 1940 auto accident, was still well remembered throughout the country.

No mention was made in the trade publications of Bill Tumbler's sideshow lineup but it can be assumed to have been on par with previous seasons, with sideshow band and minstrels plus the usual sideshow type attractions.

The scheduled opening in York, April 14, had to be cancelled on account of high winds. The new big top was somewhat damaged and the show found it necessary to call off both performances. The show loaded up and made a 217 mile jump to Pulaski, Va. where the 1943 season then officially opened on April 17. Both afternoon and night crowds were big.

During the first complete week of the season the show played in West Virginia with stands at Bluefield, Beckley, Oak Hill, Charleston (2 days), and Gallipolis. On the first day of the second week the show was in Huntington, W.Va., then played Ashland, Ky., and went into Ohio to catch Portsmouth, Chillicothe, Newark, and Zanesville. Back into West Virginia for Parkersburg and Wheeling, the show next went into Pennsyl-

Photo No. 11 — Wallace Bros. Semi No. 63 on lot, season of 1943. Photo by William Koford (Al Conover Collection).

vania with first stand coming at Washington on May 5 which was followed by Uniontown, Greensburg, Johnstown, Tarentum, and New Brighton. Wallace was at Liverpool, Ohio, May 12, played Youngstown the next day, and moved back into Pennsylvania at Oil City on the 14th. It was at Meadville, 15th, went into New York for a single stand at Jamestown, then returned to Pennsylvania at Erie, May 18.

Very little news appeared in the trade publications during the first weeks of the season, however every week saw a Wallace Bros. "want" ad for personnel in practically all departments. In the May 8, 1943 Billboard the ad said that Mrs. Tom Mix wanted trick riders and ropers for the wild west concert, also the show wanted a wire act, sideshow act, etc. It was clearly evident that the present manpower shortage on cir-

Newspaper ad for Clyde Beatty-Wallace Bros. three day stand at Columbus, Ohio, July 21, 22, 23, 1943. Pfening Collection.

**SUNSHINE PARK** WED. Thurs. Fri. **July 21-22-23**

**SULLIVANT & SANDUSKY**  
Amateur Football, No. 1.  
American Legion

**CLYDE BEATTY and WALLACE BROS.**  
**STRAINED WILD ANIMAL CIRCUS Combined**  
**IN PERSON**

**CLYDE BEATTY**  
Greatest Wild Animal Trainer of All Time!  
The Jungle King in a single-handed battle with 40 of the most Ferocious Brutes That Breathe!  
Acknowledged King of All Wild Animal Trainers

**A MIGHTY MULTITUDE OF CIRCUS CHAMPIONS**

This Season Presenting an Unprecedented Array of New Performances and Innovations.

Two Performances Daily **POPULAR** at 7:30 and 9:30 p.m. Doors at 7:00 and 9:00 p.m. **PRICES**  
Three 1 and 2 p.m.

Tickets Reserved and General Admission on sale Wed., Thurs., Fri., July 21-22-23, 8 a.m. till 1 p.m. at Heaton's Music Store.

NOTE: Refreshed Men in Uniform Admitted for 50¢-including Federal Tax

cuses was the worst since World War I days. In fact 1943 seems to have been a more critical year than the two remaining war years of 1944 and 1945 in this respect. The few notes concerning the Wallace show in The Billboard said that the show had capacity houses at both performances at Uniontown, Pa., May 6, despite the fact Cole Bros. was scheduled for June 4. The sideshow also did big business that day. Wallace had a capacity night house at Erie, Pa., May 18, but the matinee was almost a blank with only a handful of spectators who braved the extremely wet weather. The night show was held back 30 minutes due to a heavy rain. Satisfactory business was reported by the sideshow and concert for the stand.

The weather since the opening had generally been foul and although it appears business had been okay at most stands the rains had taken their toll in show profits. The entire season was plagued with bad weather and to this day it's usually recognized that 1943 was the worst year weatherwise of all time for circuses and outdoor amusement.

It was back into Ohio, May 19, at Ash-tabula which was followed by eight additional stands in the state, including two days in Toledo, May 26-27. Michigan came next with first date at Ypsilanti, followed by Ann Arbor, Jackson, and Kalamazoo. The show then went into Indiana to play South Bend, June 1, then returned to Michigan for stands at Benton Harbor, Muskegon, Grand Rapids, and Lansing. Two days were spent at Bay City, June 7-8, then Saginaw, two days at Flint, while the first of a three day stand at Dearborn in the Detroit area finished out the eighth week. Weather conditions continued to hound the show, but in many places even poor weather or hot conditions would not keep the crowds away such as at Muskegon, June 3, where there was ankle deep mud on the lot. The show did use plenty of straw which helped somewhat but despite the bad situation there was a full house in the afternoon and two shows in the evening were necessary to take care of the crowds. An observer on the lot that day noted the show was very short of help but everything else was in good shape.

The three day run in the Detroit area, first for Wallace since 1937, saw the show on the lot at Michigan and Wyoming avenue on the west side in suburban Dearborn. Business was fair. Total attendance was estimated at 7,000. Best house was Sunday night (second day) which had 2500. Attendance was so low on Saturday afternoon (opening matinee) the management didn't open the ticket wagon. It was the first performance missed this season except those caused by stormy weather. The weather in Detroit was excellent with temperature 80-90 degrees and it was the first time in weeks there had been no rain. The poor business was attributed to the lot location. Wallace used about 5,000 sheets of billing in the area which was considered about average. The billing was concentrated on the west side in suburbs and on highways leading to the lot.

Leaving Detroit the show played Adrian then went into Ohio for a single date at De-



fiance, then moved to Indiana with first stand coming at Ft. Wayne on June 17. After Elkhart and Michigan City the show scheduled two days in Gary, Sunday, June 20, and Monday, June 21. The lot was located in the negro section and tensions were high due to numerous racial conflicts in several cities in the country at the time. The presence of large numbers of Negroes around the lot gave rise to misgivings and on Monday, city authorities advised that the permit to show would be revoked unless the circus could protect its own property as all police available were on duty in other troubled areas of the city. Manager Fox decided it would be unwise to hold performances so the show tore down Monday afternoon and moved on to Joliet which was scheduled for the 22nd. Additional Illinois stands came at Peru, Ottawa, Aurora, and the show was at Elgin on June 26 where it was visited by a Billboard reporter. He wrote that the show had excellent business with a two-thirds matinee house and a capacity at night. Prices were 1.10 for general admission and 1.65 for reserves. The performance was termed as excellent and was well received. For the first time it was mentioned that Clyde Beatty had joined and was now appearing in the program. There is a good chance this may have been the first stand Beatty was on the show. All reports say he came on in June but no exact date has been given.

Other observations by the reporter said the show had 8 elephants, Mike Guy led a 9 piece band, and that Bill Tumbler, the sideshow manager, was announcing in the big top. This was the first general review of the performance to be printed in The Billboard so far in the season. The following program lineup was printed in the route book published at conclusion of the season and included all of the acts provided by Clyde Beatty. It is assumed the program prior to his joining was essentially the same without the acts he furnished but did include the trained lion act worked by Fred Delmar.

Clyde Beatty and Wallace Bros. Trained Wild Animal Circus Official Program of 1943.

Overture - Mike Guy's Band

Grand Entry

Display No. 1 - Aerial Bars, John Hartzell, Walter Bromley, Tom Ross, Chick Yale, Charles LaBird.

2.- Riding Tiger presented by Mrs. Harriet Beatty.

3.- Ring 1 - Slim Biggerstaff, Contortion.

Ring 3 - Charles Arley, Head Balancing.

4.- Clyde Beatty and his mixed group of lions and tigers.

5.- Ring 1- Chic Yale, Table rock.

Ring 2- Ferguson's Dogs

Ring 3- Pickard's Seals

6.- Ring 1- Jean Evans, Muscle grind. Ring 3- Sylvia Forrest, iron jaw.

7.- Rings 1,2,3, single elephants presented by Joan Randall, Babe Woodcock, Dacy Diviney.

8.- Center ring, Miss Erma Ward,

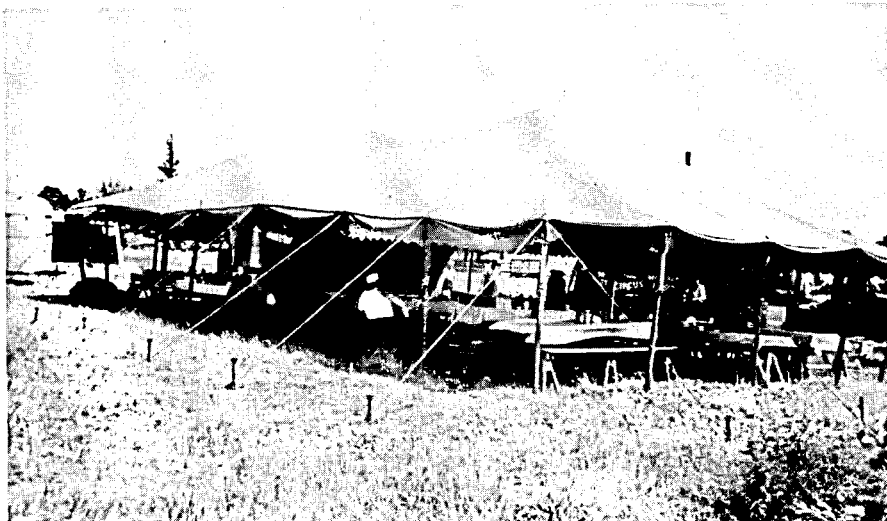


Photo No. 13 - Clyde Beatty-Wallace Bros. cookhouse on lot at Elgin, Ill., June 26, 1943. Pfening Collection.

sented by Bert Pettus.

Ring 3- Beatty's Elephants, presented by Bill Woodcock.

16.- The Flying Hartzell's

world's premier lady aerial gymnast.

9.- Liberty horses presented by:

Ring 1 - Joan Randall

Ring 3 - Swede Johnson

10.- Walter Bromley and his gang of funny clowns, Kinko, Chic Yale, Florenz, Jack Kennedy, Charles LaBird, Hunkey Buckles.

11.- Menage Riders, Flo McIntosh, Joan Randall, Jean Evans, Helene Hartzell, Sylvia Forrest, Dacy Diviney, Gladys Fox, Babe Woodcock.

12.- Center Ring, Tommy and Rosa Ross.

13.- Clyde Beatty's Hollywood Chimps Mickey and Minnie, Presented by Albert Fleet.

14.- Clown band.

15.- Ring 1- Rogers Elephants, pre-

The Concert, Featuring Mrs. Tom Mix and her wild west show with Swede and Mabel Johnson.

Several sources say there were a total of 8 elephants on the show after Beatty joined. Prior to then there were only 5. Beatty's three elephants included Sidney, Mary, and Anna May and the regular Wallace bulls were Babe, Cora, Inez, Marion, and Addie. At the time of course Rogers had three additional elephants but all were leased out to other shows. These included Alice leased to Beers-Barnes, Junie rented to Bob Atterbury, and Freida to Sello Bros. During the performance Bert Pettus worked the five Wallace elephants and Bill Woodcock came on to take charge of the three Clyde Beatty bulls.

Beatty brought to the show his four truck cages each having five sections which provided space for a maximum of 20 lions or tigers. These were the same vehicles Beatty had during the Hamid-Morton-Wallace Bros. deal in 1940. The cage trucks

Photo No. 14 - Clyde Beatty-Wallace Bros. ticket truck on lot at Elgin, Ill., June 26, 1943. Pfening Collection.







**Photo No. 15 — Semi No. 20, horses, on lot at Kokomo, Ind., July 15, 1943. Pfening Collection.**

were neatly painted yellow and lettered, probably in green. Beatty also had two other trucks which loaded his various props. At first one of his elephants was transported in a straight bed truck and the other two in the former Downie Bros. semi which had been on the Wallace show for three seasons. Later a semi was acquired to haul all of the three Beatty elephants together. The yellow painted Beatty trucks made a colorful contrast on the lot with the Wallace vehicles which were painted red and lettered in white.

In Pfening Collection is a remarkable data sheet on the 1943 Beatty-Wallace show with most of the information coming from the observations and records of Bob Parkinson. The data was recorded at Lincoln, Ill. July 10, 1943. Some interesting notes show that there were 12 horses, 3 ponies, 1 donkey, 8 elephants, 5 monkeys, 2 performing chimpanzees, 9 male lions, 4 female lions, 7 tigers. (Note, the lions and tigers as well as chimps belonged to Beatty. As was true in 1942 Wallace had no caged animals on the show) the big top was a 120 ft. round with three 50 ft. middles and performance was presented in 3 rings (and steel arena). Beatty used four large cage trucks and there were a total of 46 trucks, but others were added later in the season. The show had 7 clowns and Mike Guy had 10 pieces in his band.

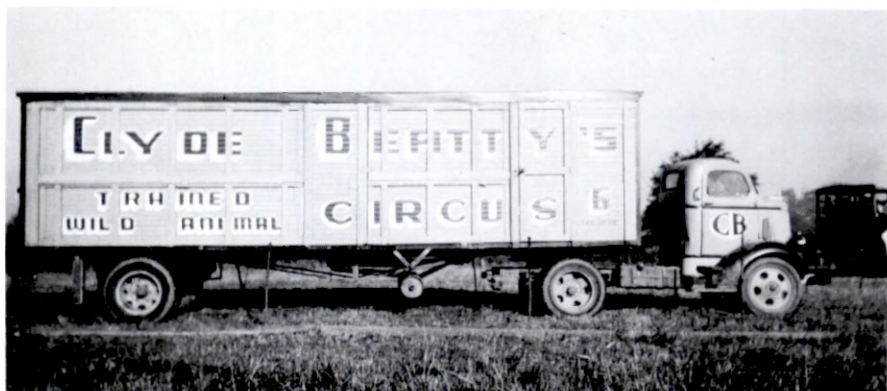
These notes also contained a list of the motorized equipment which was as follows: Beatty-Wallace 1943 Truck List:

- 1 straight bed Chevy - 1 of Beatty's elephants.
- 1 semi - Chevy (ex Downie Bros.) carried Beatty's other 2 bulls.

- 1 semi - Chevy - elephants.
- 1 semi (No. 35.) Chevy-elephants.
- 1 (No. 32) Plymouth sedan car-loud speaker advertising car.
- 1 straight bed ticket truck.
- 1 straight bed Chevy - Concessions.
- 1 straight bed Chevy - Concessions.

- 1 (No. 1.) straight bed Chevy-5 section yellow cage for Beatty's animals.
- 1 (No. 2.) straight bed Chevy-5 section yellow cage for Beatty's animals.
- 1 (No. 3.) straight bed Chevy-5 section yellow cage for Beatty's animals.
- 1 (No. 4.) straight bed Chevy-5 section yellow cage for Beatty's animals.
- 1 (No. 52.) straight bed Chevy-tires, parts, and repair equipment.
- 1 straight bed Chevy-water truck, hauls small two wheeled stake driver.
- 1 (No. 42.) straight bed Chevy-work shop.
- 1 semi-Chevy - light plant.
- 1 (No. 26.) semi, Chevy (contents unk)
- 1 (No. 63.) semi, Chevy (contents unk)
- 1 Chevy bus - band sleeper.
- 1 Ford bus - band sleeper.
- 1 (No. 14.) straight bed Chevy-sleeper.
- 1 straight bed Chevy-cookhouse dept.
- 1 (No. 65.) semi, Chevy - cookhouse dept.
- 1 (No. 54.) semi, Chevy - sideshow sleeper.
- 1 (No. 50.) semi, Chevy - sideshow.

**Photo No. 16 — Semi No. 6 carried Clyde Beatty's equipment and is shown here on the lot at Kokomo, Ind., July 15, 1943. Pfening Collection.**



- 1 semi Chevy - bible backs (planks) for reserved seats.
- 1 semi Chevy - seats and props.
- 1 (No. 29.) semi Chevy-jacks and reserved seat chairs.
- 1 semi Chevy - seat planks and props.
- 1 (No. 6.) cab-over-engine semi, Chevy—Beatty's equipment and trucks.
- 1 (No. 40.) semi, Chevy - props and trunks.
- 1 semi Chevy - seat planks and props.
- 1 (No. 73.) semi Chevy-pole truck.
- 1 semi Chevy - big top canvas.
- 1 straight bed, International - Beatty's Props.
- 1 Straight bed Chevy - props.
- 1 straight bed Chevy - horse truck, pulls 1 house trailer.
- 1 (No. 77.) Ford V8 semi - sleeper truck.
- 1 (No. 67) Ford V8 semi - sleeper truck.
- 1 semi Chevy-horses
- 1 (No. 20.) semi Chevy—horses and ponies
- 1 small panel truck \*\*
- 1 Ford panel truck \*\*
- 1 small house truck \*\*
- 1 small Chevy pickup truck \*\*
- 1 Chevy panel truck \*\*
- 1 Ford pickup truck \*\*
- Total 46 trucks back, plus
- 1 large semi trailer truck-advance dept.
- 3 small panel trucks - advance dept.
- Total 50 trucks in all.

(Note: \*\* means not sure if these trucks are show owned).

Later in the season a few more large semi trucks were secured from DeLang's Shows (carnival) and added to the Beatty-Wallace fleet. There were about two or three of these from DeLang. Also the show picked up one large especially built semi truck at Jacksonville, Ill. to haul all three of Beatty's elephants, replacing the two reported above as used for that purpose.

The July 10, 1943 Billboard said the show would take delivery on a new big top in a couple of weeks. No further information was given but the report was probably true as photos taken of the big top at end of August picture it to be practically new and in excellent condition.

The show's eleventh week saw three days in Illinois and three in Iowa and the twelfth had a two day stand at Davenport, Iowa (July 4-5) and four dates in Illinois. After Danville, Ill., July 13, the show went into Indiana for stands at Lafayette, Kokomo, Marion, and Huntington. Another visit to Ohio began July 19th at Lima followed by Springfield and a three day stand in Columbus, July 21-23 under sponsorship of the American Legion. In Columbus the first matinee had a three-fourths house with capacity at night. On the second day there was a capacity matinee and two night performances. The third day also saw a big attendance. The entire 14th week was very good as at Lima there were two full night shows and a capacity matinee and Springfield came thru with two full houses.

The 15th week began with a Sunday showing at Cumingsville, Ohio and the circus spent the entire week in the Cincinnati area playing dates booked by contracting agent, Frank J. Lee. Lee, formerly with the 101 Ranch Wild West Show and with Rubin



and Cherry Shows (railroad carnival) in 1942 had come on the show to work publicity and assist in the contracting.

Good business greeted the Beatty-Wallace show in the Queen City area. On the Cummingsville lot the matinee was a half house and in the evening the big top was two-thirds filled. In Norwood, July 27, at night the tent was packed and at Newport, Ky. the following day there was a good attendance at night despite a storm which hit around show time. The Billboard's Cincy office sent a reporter to look over the show and he wrote that Beatty's two chimps, Mickey and Minnie were real knockouts the Bunnells and Johnsons are in the after-show headed by Mrs. Tom Mix, Jerry Bunnell was now doing the announcing in the big top and finally Raymond B. Dean, press agent spent several days in the area before the engagement lining up publicity in the local papers. The reporter noted the show was carrying 8 elephants and 12 horses.

The show gave three performances in Dayton, July 31. First matinee was light but remaining shows were almost capacity. Clyde Beatty told the press that he had flat cars and equipment lined up and that he might start his own circus next season. These plans of course didn't materialize in 1944.

Wallace was in Indianapolis for two days, August 4-5, where business was good. The first day was very hot and consequently there was a light matinee but shortly thereafter there was a sharp drop in temperature and the remaining three shows were near capacity. The 16th week was spent entirely in Indiana and next the show moved to Louisville, Ky. for two days, Aug. 8-9. Paul Conway visited at several Indiana stands as well as in Louisville. He told The Billboard that he missed Ray Rogers' presence on the lot this season but that the show had a very capable executive staff and he was impressed by the on time arrival of the show each day as well as the excellence of the performance.

Returning to Indiana at Jeffersonville, August 10, the show remained in the state for the next seven stands. Despite record high temperatures at Evansville, August 12-13, the show had two good matinees and capacity at both night performances. There was great publicity in the local papers and a tie in was made with Scheers Department Store whereby children were admitted for 30 cents.

Visiting Illinois again the show played Mattoon, August 18, followed by Decatur, Springfield, and Jacksonville. At Springfield noted for being one of the worst "pass" towns in the country, the show had a well filled matinee and a packed night house.

The 19th week began August 23 at Hannibal, Mo., and after a jump back into Illinois the next day at Quincy the show moved into Missouri for six stands. In Jop-

Photo No. 20 - Clyde Beatty's animal cage on lot at Kokomo, Ind., July 15, 1943. The little girl is observing the compartment housing Beatty's two chimpanzees. Pfening Collection.

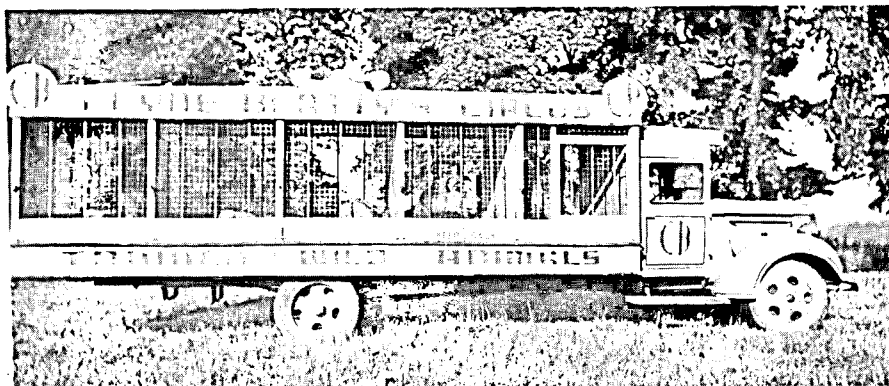


Photo No. 17 - Clyde Beatty's cage truck, lions, on lot at Kokomo, Ind., July 15, 1943. Pfening Collection.

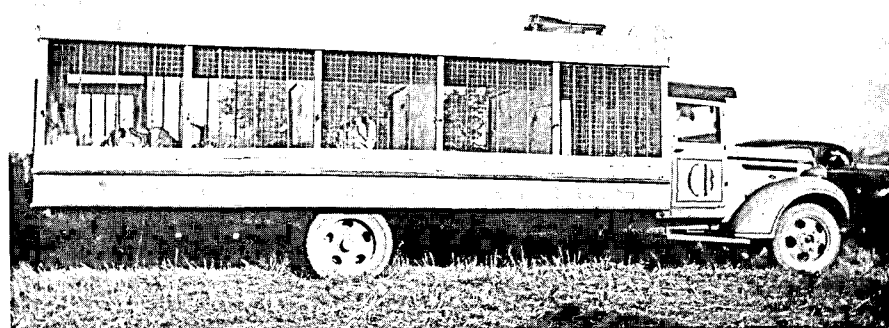


Photo No. 18 - Clyde Beatty's cage truck, tigers, on lot at Kokomo, Ind., July 15, 1943. Pfening Collection.

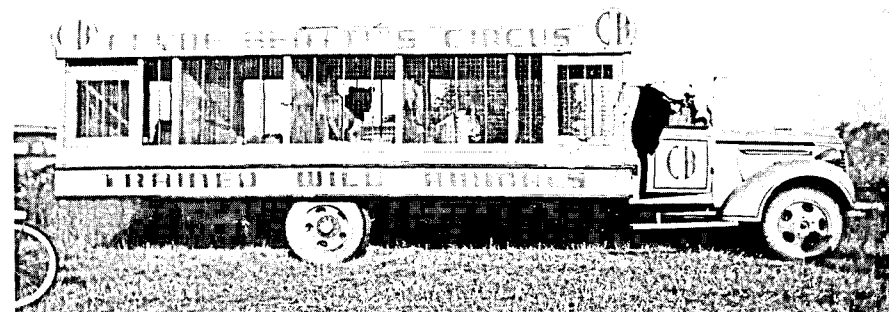


Photo No. 19 - Clyde Beatty's cage truck, lions, on lot at Kokomo, Ind., July 15, 1943. Pfening Collection.





## PHOTO SUPPLEMENT BARNETT BROS. CIRCUS



These two colorful stock lithographs were used by Ray W. Rogers' Barnett Bros., Circus and are from the collection of CHS Harold Dunn of Sarasota. These are typical of the many stock designs provided by paper houses in the late 20's and early 30's and were probably used for a number of years by Barnett



STARS OF THE WORLD'S ARENAS PRESENTING AMAZING AND INCREDIBLE FEATS OF ATHLETIC AND AERIAL ACHIEVEMENT

Bros. Note how one sheet depicts primarily the various equine acts of a circus, liberty horses, bareback riding, and even Roman Standing. The other sheet pictures all kinds of action under the big top from opening spec to the aerial ballet.

lin, August 31, the crowds were so great the ticket wagon was closed at 7 P.M. and patrons were seated on the straw to the ring curbs. Two Kansas stands followed however originally booked dates at Coffeyville and Parsons had to be cancelled because of an infantile paralysis situation. Ft. Scott and Nevada, Mo. were substituted.

The show entered Arkansas, Sept 6, at Fayetteville for nine stands in the state and business was termed as excellent. At Little Rock, Sept. 10, the patrons were so many an extra night performance was given. In Hot Springs the next day the night house was a turnaway. Three days in Memphis, Tenn. Sept 16-18 saw sellouts at night and a near capacity at the opening matinee. An extra performance was given on the final day. One morning the show provided a number of acts for a special war bond show on Main street. During the World War II years practically every circus cooperated in the sale of war bonds by providing animals and acts for war bond shows, giving a bond sales pitch during the performance, and during special promotions awarding free tickets to purchasers of war bonds. Many show's vehicles were painted with various slogans relating to the war effort such as sale of war bonds. Clyde Beatty's cage trucks in 1943 had "Buy War Bonds" stenciled on the rear of each one.

Departing Memphis the show played Corinth, Miss. and then went into Alabama for stands at Florence and Decatur. Then it was back to Tennessee at Columbia and the show played Nashville for two days, Sept. 24-25. The show participated in another downtown war bond drive in Nashville where despite cool weather it drew better than fair matinees and packed them in at night. Moving southward the show had a two day stand in Chattanooga, was at Rome,

Ga. Sept. 29, and then headed back into Alabama for dates at Gadsden, Anniston, Alexander City, and Montgomery. The Matinee crowd was only fair in Montgomery but at night the audience was seated to the ring curbs. Dory Miller, after finishing his duties on the advance, was now back on the show handling the front door for remainder of the season.

A string of six Georgia stands came next which were termed as phenomenal. At Columbus, Oct 5, there was a turnaway at night and all stands were simply great. Practically every Georgia date was near a military installation and huge turnouts of service personnel attended. The show entered its home state of South Carolina at Charleston, October 12, and was now in its 26th week, the final of the season.

After playing Georgetown and Conway the show moved to Wilmington, N.C. where the season came to a close on October 5. It then moved to its York quarters and many performers headed shortly thereafter for various indoor circus dates. A number of acts were booked for the Macon, Ga. Indoor Shrine Circus while Clyde Beatty was set to play the Hamid-Morton Shrine Circus in Atlanta, Nov. 15-21.

Although there had been problems caused by the various wartime regulations, a shortage of help, and a long siege of bad weather, the 1943 season had been a big winner for Wallace Bros. The arrangement with Clyde Beatty had worked out well for both parties. Ray Rogers himself had spent most of the season playing various engagements with Baron Novak.

Unfortunately, his health had not improved. He would decide later in the winter or early spring what his plans for 1944 would be.

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## PROGRAM

OVERTURE—MIKE GUY'S BAND

### GRAND ENTRY

1

AERIAL BARS

John Hartzell - Walter Bromley - Tom Ross - Chic Yale - Chas Labird

2

RIDING TIGER PRESENTED BY

Mrs. Harriet Beatty

3

Ring 1

SLIM BIGGERSTAFF

Ring 3

CHAS. ARLEY

4

### CLYDE BEATTY

AND HIS MIXED GROUP OF 40 LIONS AND TIGERS

5

Ring 1

CHIC YALE

Table Rock

Ring 2

FERGESONS DOGS

Ring 3

PICKARD'S SEALS

CONCERT ANNOUNCEMENT

6

Ring 1

JEAN EVANS

Muscle Grind

Ring 3

SYLVIA FORREST

Turn Jaw

7

Rings 1 - 2 - 3

SINGLE ELEPHANTS—Presented By—JOAN RANDALL—BABE

WOODCOCK—DACY DIVINEY

8

CENTER RING

### MISS ERMA WARD

WORLD'S PREMIER LADY AERIAL GYMNAST

9

LIBERTY HORSES—Presented By

Ring 1

JOAN RANDALL

Ring 3

SWEDE JOHNSON

10

WALTER BROMLEY AND HIS GANG OF FUNNY CLOWNS

Kinko - Chic Yale - Florenz - Jack Kennedy - Chas Labird - Hunky Buckles

11

MENAGE RIDERS

Flo McIntosh - Joan Randall - Jean Evans - Helene Hartzell - Sylvia

Forrest - Dacy Diviney - Gladys Fox - Babe Woodcock

CONCERT ANNOUNCEMENT

12

CENTER RING

Tommy and Rosa Ross

13

CLYDE BEATTY'S HOLLYWOOD CHIMPS

Mickey and Minnie

Presented By Albert Fleet

14

CLOWN BAND

15

Ring 1

ROGERS ELEPHANTS

Presented By

Bert Pettis

Ring 3

BEATTY'S ELEPHANTS

Presented By

Bill Woodcock

16

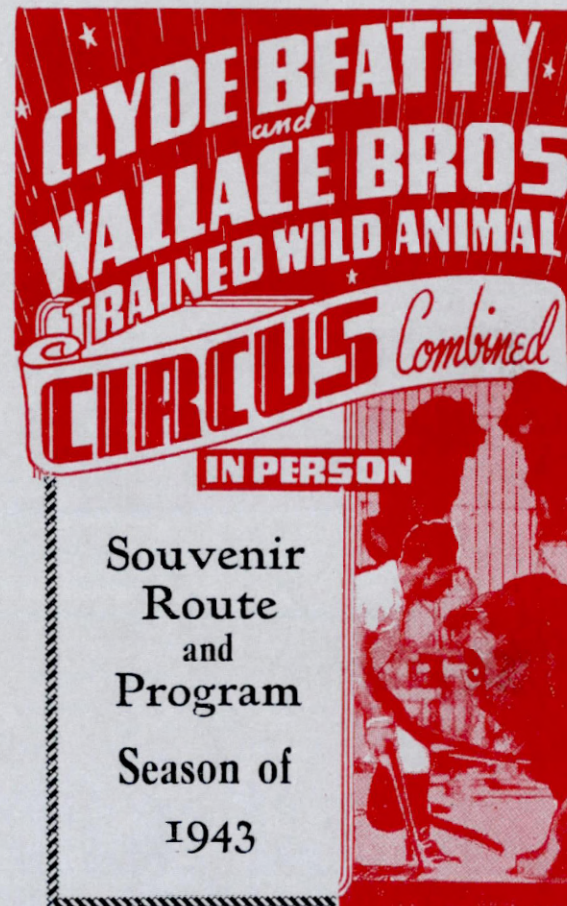
THE FLYING HARTZELLS

CONCERT

Featuring

### MRS. TOM MIX

AND HER WILD WEST SHOW WITH SWEDE AND  
MABEL JOHNSON



WINTER QUARTERS YORK, S. C.



Dory Miller	Gen. Agent
Jack Fox	Gen. Mgr.
Julian West	Sec. Treasurer
Tom Buchanan	Legal Adjuster
Bill Tumble	Side Show Manager
Geo. Werner	Lot Superintendent
Jack Neville	Assistant Superintendent
Decon McIntosh	Supt. Transportation
Dave McIntosh	Chief Mechanic
Walter Rogers	Fleet Manager
T. McMahon	Fuel Administrator
Bob Stevens	Advertising
Jess Morris	Chief Electrician
Jack Grady	Advance Crew Mgr.
Sir. Ginsberg	Concession Mgr.
Enoch Braddock	Side Show Top
James Bagwell	Midway Concessions
Chas. Arley	Esq. Director
Mike Guy	Big Show Band Leader
Specks Cautin	Supt. Tickets
Al Dean	Purchasing Department
Ben Thomas	24-Hour Man
Major Demint	Side Show Band Leader
Walter Hohh	Big Top Concession
Cy Murry	Steward

<b>Opening</b> Sat. April 17 Pulaski, Va.	<b>4th. Week</b> Mon. May 10 Tarentum, Pa. Tues. May 11 New Brighton, Pa. Wed. May 12 Liverpool, Ohio. Thur. May 13 Youngstown, Ohio. Fri. May 14 Oil City, Pa. Sat. May 15 Meadville, Pa. Sun.	<b>7th. Week</b> Sun. May 30 Jackson, Mich. Mon. May 31 Kalamazoo, Mich. Tues. June 1 South Bend, Ind. Wed. June 2 Benton Harbor Mich. Thur. June 3 Muskegon, Mich. Fri. June 4 Grand Rapids, Mich. Sat. June 5 Lansing, Mich. Sun.
<b>1st. Week</b> Mon. April 19 Bluefield, W. Va. Tues. April 20 Beckley, W. Va. Wed. April 21 Oak Hill, W. Va. Thur. April 22 Charleston, W. Va. Fri. April 23 Charleston, W. Va. Sat. April 24 Gallipolis, W. Va. Sun.	<b>5th. Week</b> Mon. May 17 Jamestown, N. Y. Tues. May 18 Erie, Pa. Wed. May 19 Astobula, Ohio. Thur. May 20 Warren, Ohio. Fri. May 21 Canton, Ohio. Sat. May 22 Wooster, Ohio. Sun.	<b>8th. Week</b> Mon. June 7 Bay City, Mich. Tues. June 8 Bay City, Mich. Wed. June 9 Saginaw, Mich. Thur. June 10 Flint, Mich. Fri. June 11 Flint, Mich. Sat. June 12 Dearborn, Mich.
<b>2nd. Week</b> Mon. April 26 Huntington, W. Va. Tues. April 27 Ashland, Ky. Wed. April 28 Portsmouth, Ohio. Thur. April 29 Chillicothe, Ohio. Friday April 30 Newark, Ohio. Sat. May 1 Zanesville, Ohio. Sun.	<b>6th. Week</b> Mon. May 24 Marion, Ohio. Tues. May 25 Fostoria, Ohio. Wed. May 26 Toledo, Ohio. Thur. May 27 Toledo, Ohio. Fri. May 28 Ypsilanti, Mich. Sat. May 29 Ann Arbor, Mich. Sun.	<b>9th. Week</b> Sun. June 13 Dearborn, Mich. Mon. June 14 Dearborn, Mich. Tues. June 15 Adrian, Mich. Wed. June 16 Defiance, Ohio. Thur. June 17 Fort Wayne, Ind. Fri. June 18 Elkhart, Ind. Sat. June 19 Michigan City, Ind.
<b>3rd. Week</b> Mon. May 3 Parkersburg, W. Va. Tues. May 4 Wheeling, W. Va. Wed. May 5 Washington, Pa. Thur. May 6 Uniontown, Pa. Fri. May 7 Greensburg, Pa. Sat. May 8 Johnstown, Pa. Sun.		

**10th. Week**  
Sun. June 20 Gary, Ind.  
Mon. June 21 Gary, Ind.  
Tues. June 22 Joliet, Ill.  
Wed. June 23 Peru, Ill.  
Thur. May 24 Ottawa, Ill.  
Friday June 25 Aurora, Ill.  
Sat. June 26 Eglin, Ill.

**11th. Week**  
Sun. June 27  
Mon. June 23 Rockford, Ill.  
Tues. June 29 Rockford, Ill.  
Wed. June 30 Freeport, Ill.  
Thur. July 1 DeBuque, Iowa.  
Fri. July 2 Cedar Rapids, Iowa.  
Sat. July 3 Iowa City, Iowa.

**12th Week**  
Sun. July 4 Davenport, Iowa.  
Mon. July 5 Davenport, Iowa.  
Tues. July 6 Moline, Ill.  
Wed. July 7 Galesburg, Ill.  
Thur. July 8 Canton, Ill.  
Fri. July 9 Bloomington, Ill.  
Sat. July 10 Lincoln, Ill.

**13th. Week**  
Sun.  
Mon. July 12 Champaign, Ill.  
Tues. July 13 Danville, Ill.  
Wed. July 14 Lafayette, Ind.  
Thur. July 15 Kokomo, Ind.  
Fri. July 16 Marion, Ind.  
Sat. July 17 Huntington, Ind.

**14th. Week**  
Mon. July 19 Lenica, Ohio.  
Tues. July 20 Springfield, Ohio.  
Wed. July 21 Columbus, Ohio.  
Thur. July 22 Columbus, Ohio.  
Fri. July 23 Columbus, Ohio.  
Sat. Jul 24 Washington C.H. Ohio

**15th. Week**  
Sun. July 25 Cumminsville Ohio. Sun.  
Mon. July 26 Cumminsville, Ohio.  
Tues. July 27 Norwood, Ohio.  
Wed. July 28 Newport, Ohio.  
Thur. July 29 Hamilton, Ohio.  
Fri. July 30 Middletown, Ohio.  
Sat. July 31 Dayton, Ohio.

**16th. Week**  
Sun.  
Mon. Aug. 2 Richmond, Ind.  
Tues. Aug. 3 Anderson, Ind.  
Wed. Aug. 4 Indianapolis, Ind.  
Thurs. Aug. 5 Indianapolis, Ind.  
Fri. Aug. 6 Bloomington, Ind.  
Sat. Aug. 7 Bedford, Ind.

**17th. Week**  
Sun. Aug. 8 Louisville, Ky.  
Mon. Aug. 9 Louisville, Ky.  
Tues. Aug. 10 Jeffersonville, Ind.  
Wed. Aug. 11 Jasper, Ind.  
Thur. Aug. 12 Evansville, Ind.  
Fri. Aug. 13 Evansville, Ind.  
Sat. Aug. 14 Vincennes, Ind.

**18th. Week**  
Sun. Aug. 15.  
Mon. Aug. 16 Washington, Ind.  
Tues. Aug. 17 Terre Haute, Ind.  
Wed. Aug. 18 Mattoon, Ind.  
Thur. Aug. 19 Decatur, Ind.  
Fri. Aug. 20 Springfield, Ind.  
Sat. Aug. 21 Jacksonville, Ind.

**19th. Week**  
Sun.  
Mon. Aug. 23 Hannibal, Mo.  
Tues. Aug. 24 Quincy, Ill.  
Wed. Aug. 25 Kirksville, Mo.  
Thur. Aug. 26 Moberly, Mo.  
Fri. Aug. 27 Jefferson City, Mo.  
Sat. Aug. 28 Sedalia, Mo.

**20th. Week**  
Sun.  
Mon. Aug. 30 Springfield, Mo.  
Tues. Aug. 31 Joplin, Mo.  
Wed. Sept. 1 Ft. Scott, Kan.  
Thur. Sept. 2 Pittsburg, Kan.  
Fri. Sept. 3 Nevada, Kan.  
Sat. Sept. 4 Carthage, Mo.

**21st. Week**  
Mon. Sept. 6 Fayeateville, Ark.  
Tues. Sept. 7 Ft. Smith, Ark.  
Wed. Sept. 8 Russellville, Ark.  
Thur. Sept. 9 Conway, Ark.  
Fri. Sept. 10 Little Rock, Ark.  
Sat. Sept. 11 Hot Springs, Ark.

**22nd. Week.**  
Sun.  
Mon. Sept. 13 Pine Bluff, Ark.  
Tues. Sept. 14 Stuttgart, Ark.  
Wed. Sept. 15 Helena, Ark.  
Thur. Sept. 16 Memphis, Tenn.  
Fri. Sept. 17 Memphis, Tenn.  
Sat. Sept. 18 Memphis, Tenn.

**23rd. Week**  
Sun.  
Mon. Sept. 20 Corinth, Miss.  
Tues. Sept. 21 Florence, Ala.  
Wed. Sept. 22 Decatur, Ala.  
Thur. Sept. 23 Columbia, Tenn.  
Fri. Sept. 24 Nashville, Tenn.  
Sat. Sept. 25 Nashville, Tenn.

**24th. Week**  
Sun.  
Mon. Sept. 27 Chattanooga Tenn.  
Tue. Sep. 28 Chattanooga, Tenn.  
Wed. Sept. 29 Rome, Ga.  
Thur. Sept. 30 Gadsden, Ala.  
Fri. Oct. 1 Anniston, Ala.  
Sat. Oct. 2 Alexander City, Ala.

**25th. Week**  
Sun.  
Mon. Oct. 4 Montgomery, Ala.  
Tues. Oct. 5 Columbus, Ga.  
Wed. Oct. 6 Albany, Ga.  
Thur. Oct. 7 Moultrie, Ga.  
Fri. Oct. 8 Valdosta, Ga.  
Sat. Oct. 9 Waycross, Ga.  
Sun.

**26th. Week**  
Mon. Oct. 11 Savannah, Ga.  
Tues. Oct. 12 Charleston, S. C.  
Wed. Oct. 13 Georgetown, S. C.  
Thur. Oct. 14 Conway, S. C.  
Fri. Oct. 15 Wilmington, N. C.  
Season Ends



# ONE SHEET

By Stuart Thayer

The four animal species that have intrigued menagerie historians are the elephant, the hippopotamus, the rhinoceros and the giraffe. The elephant has intrigued everyone, owners, performers, customers, the lot. Something about these huge, usually docile animals fascinates human beings. "Seeing the elephant" is still an event, as witness circus crowds or zoo-goers of today. The other three beasts, being wild animals, somewhat rare and demanding of more care than elephants, while spectacular in the early days, do not have the empathy elephants have. Elephants, to the historian, are not a difficult problem in terms of tracing them, because of the habit of giving them names. The others, however, were never so acceptable to their keepers or their owners that they needed to be personalized. Also, since they were almost universally caged, there was no need to talk to them, as one does to a led animal, and with no need to address them, no need for a name.

All this sounds a bit belabored, but the point is that tracing individual hippos or rhinos or giraffes is complicated by the fact that there is nothing to distinguish them one from another in the materials a researcher makes use of. We must make assumptions about them that are more common sense than fact. As an example, if the same show advertises a giraffe two years in succession one must assume that it is the same animal in both seasons. That this may not be factually correct is obvious. It's what we call faith.

In the November-December, 1968 issue of *Bandwagon* Richard J. Reynolds published a very fine article on the rhinoceros in the early circus. In the January-February, 1973 issue of the same journal John F. Polacsek contributed a letter clarifying the history of some of these beasts in the United States between 1830-1835. This writer now offers his interpretation of the early exhibition of these animals.

Reynolds writes that the first rhinoceros to be exhibited in this country was at Peale's Museum in New York in October, 1826. He quotes R.W.G. Vail as his source. I believe this was a stuffed specimen because there was no reference in the advertising to its being alive. Such a distinction was almost invariably made, especially by museums, because it was their ordinary practice to display stuffed animals and birds. When they offered a living animal, they identified it as such.

Reynolds then identifies the second rhinoceros to be shown in America as the one that was at 350 Broadway in June and July of 1829. I have not been able to find any advertising concerning such an event in 1829, but a rhinoceros was exhibited at 350 Broadway in June and July of 1830 (Odell, III, p. 476) and I believe it is the one mentioned next.

In May, 1830 a rhinoceros was imported into Boston and was put on exhibition almost immediately at Washington Gardens. It was said to be about five years-old and to have been captured as an infant. A pair of monkeys and an ichneumon were exhibited with it and we believe this was the beginning of the firm of June, Titus & Angevine. Polacsek says that this rhino was shown by the American National Caravan in 1830, but we differ with this as we do not find the rhino under that title until 1831. This rhinoceros and his three companions appear in ads in New York, as mentioned, in Philadelphia in September and October and in Washington in December and in all those places the heading of the ads is The Greatest Natural Curiosity Ever Exhibited in America.

In October, 1830 the ship *Georgian* brought the next rhinoceros to America, the one both Reynolds and Polacsek say was imported by a Doctor Burrows into Philadelphia. It was a three year-old animal weighing 1,590 pounds. It was put on exhibition at 48 South Fifth Street in Philadelphia from December 9 to January 3 (*Poulson's Daily American Advertiser*, December 9, et subs.). In January, 1831 it was sold at auction (*National Intelligencer*, January 10) and in March was again on exhibit in Philadelphia. By July 27 this rhino was with a menagerie in Painesville, Ohio which Polacsek calls the American Menagerie, but which we have seen advertised only as the New and Rare Collection of Living Animals. This would seem to be the Raymond & Ogden show.

Meanwhile, the first rhino was on the road with the American National Caravan (June, Titus & Angevine) during 1831

In 1832 the American National Caravan went under the title National Menagerie and sometimes Grand National Menagerie. It was still June, Titus & Angevine's show and carried the elephants Romeo and Juliet in addition to the rhinoceros.

The New and Rare Collection of Living Animals (Raymond & Ogden) had no elephant until December, 1832 when Hyder Ali was imported and joined them in Charleston.

Each of these shows had a keeper who entered the lion's den in the 1833 season. The National Menagerie had a Mister Roberts from London, Raymond & Ogden (not using that title) had a Mister Gray. It is our impression that Isaac Van Amburgh was Roberts' cage boy. Both rhinos were present as were the elephants.

Eighteen thirty-four saw June, Titus & Angevine and Raymond & Ogden use the proprietor's name as titles. From this year forward this was the practice, and researchers are grateful for it. It was also the year in which these and two other menageries brought out bandwagons for what seems to be the initial year for such equipment. These sudden and shared innovations make one wonder if there was not some off-season consultation or even common ownership between these shows. The Zoological Institute didn't come into being until January, 1835, but we may have found some pre-corporate cooperation in these events.

Van Amburgh was with June, Titus & Angevine in 1834, his debut season as a trainer. Roberts was mauled by a tiger in Connecticut in late October, 1833 and this possibly precipitated Van Amburgh's promotion. Of Gray we find no notice after 1833.

The third rhino to be imported into this country arrived in December, 1834 and was eventually assigned to Purdy, Welch & Company. The Zoological Institute agreement was signed by most of the major menagerie proprietors in January, 1835. The various shows went out that year titled something near to The Association's Celebrated Menagerie and Aviary and subtitled Zoological Institute of whatever city they represented.

The three rhinos were with the Zoological Institute of New York (June, Titus & Angevine); of Baltimore (Raymond, Ogden, Waring & Company) and of Philadelphia (Purdy, Welch & Company).

In June, 1835 the ship *Susan* docked in Boston bearing a shipment of animals among which was a large, male rhino (*Kennebec Journal*, June 3). This one was consigned to Macomber, Welch & Company, the Boston branch of the Zoological Institute. They had made a circuit of Connecticut while awaiting the *Susan* and returned to Boston to receive the shipment and went out again.

Thus, we have four of the beasts on the road in America in 1835. In John Polacsek's letter he lists six rhinos in that year, but he has overcounted, which we should demonstrate.

His No. 1 he places with the New York unit and says it came into Boston in 1830, which is correct. Number 2 he attributes to Doctor Burrows and says it showed in Pittsburgh in 1831. Correct again, this is the Raymond & Ogden animal.

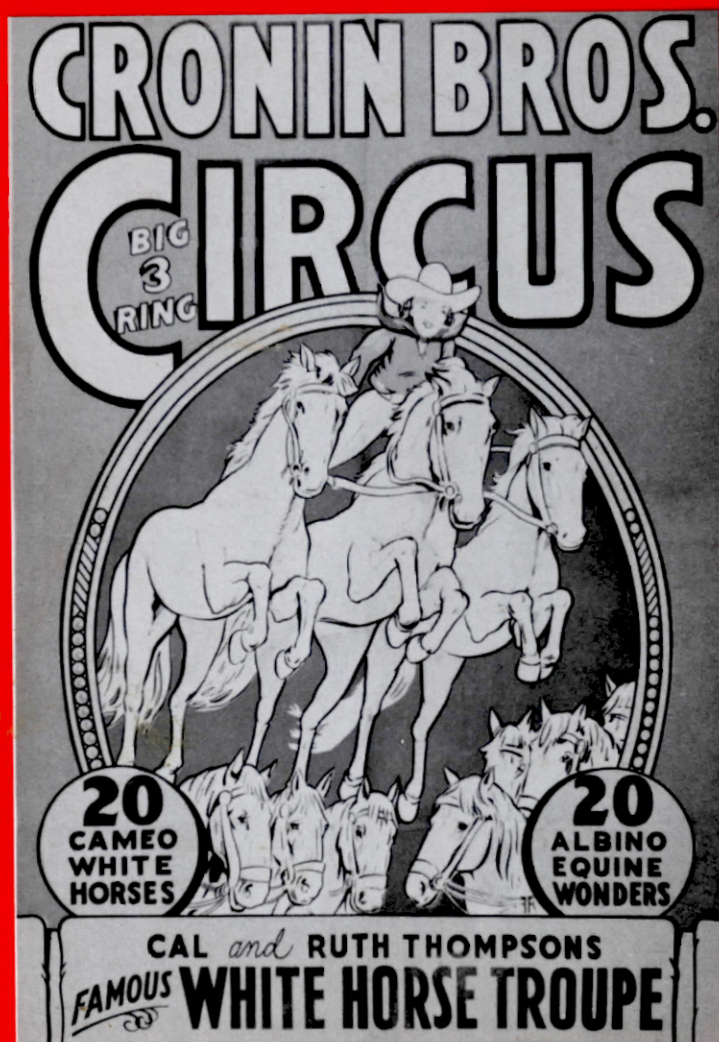
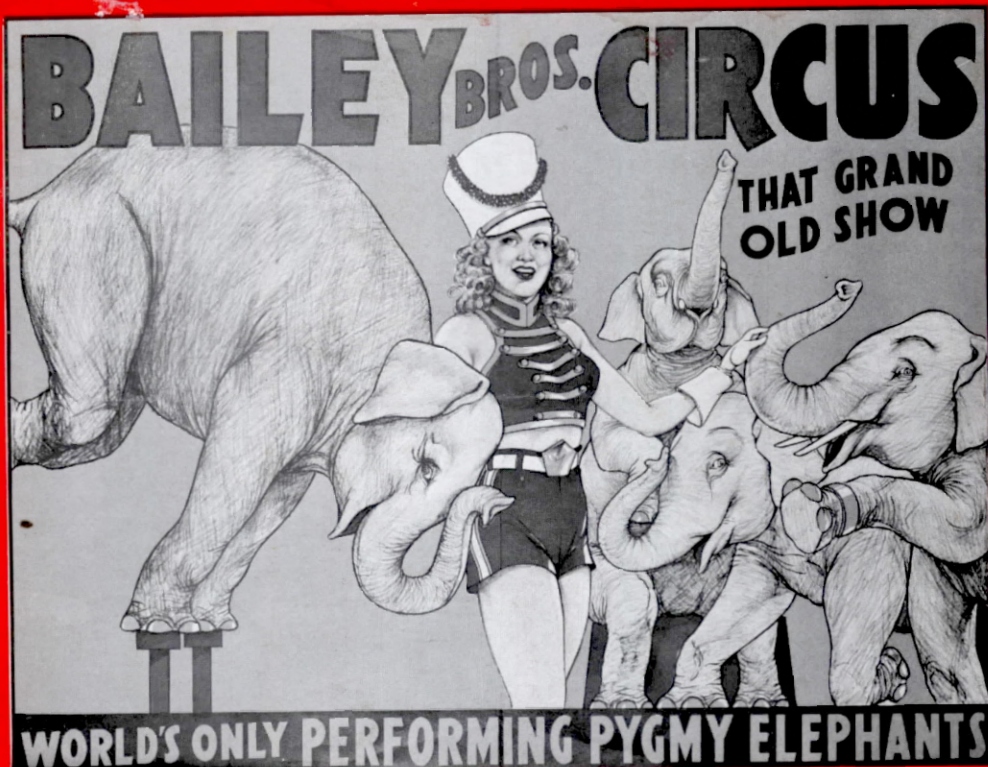
He says No. 3 had been with J.R. and William Howe & Company in 1834 when it died. Richard Flint, in an address before the CFA convention in 1972, mentioned an appraisal of the 1834 Howe show and he, too, says it had a rhino. I have advertisements for this menagerie for eight stands beginning in Washington, D.C. in March and ending in Poughkeepsie, New York in November and in none of them is there any mention of a rhinoceros. On the basis of this evidence it is my belief that the show had no such beast.

Polacsek's No. 4 he places on Raymond & Ogden in 1834 and 1836, so he assumes its existence in 1836. It is the one he also calls No. 2. His No. 5, with Macomber & Welch, we mentioned as arriving on the *Susan* in June, 1835. His No. 6 was with the Philadelphia branch, the one imported in December, 1834.

At the end of his piece Polacsek mentions a possible seventh rhino as being with June, Titus & Angevine. This is his No. 1 on the New York unit of the Zoological Institute.

Beyond 1835 the picture is not at all clear. It became the custom of the Zoological Institute to winter one of the menageries in each major city, but in some cases two shows would winter together. This led to having two New York units, for instance, and to the consequent difficulty in keeping the animals separated in the research task. Reynolds and Polacsek have already demonstrated their ability to make the necessary effort to accomplish the requisite reconstruction of the history of rhinoceroses. We hope they will continue at it.





Here are two more samples of the fine special circus lithographs drawn by Forrest D. Freeland. The Cronin Bros. poster was designed and used in 1945. The Bailey Bros. Circus litho was designed and used in 1947.